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A. Wilhartitz, of Los Angeles, Cal., formerly of the city, has been visiting friends here.

A. F. Erker & Bro., the practical opticians, 407 Olive Street, have the finest trade in the city. They keep in stock the most reliable line of spectacles and eye glasses, as well as opera and field glasses, telescopes, micro-copes, drawing instruments, artificial eyes, etc. A specialty is made of oculists' prescriptions. We take pleasure in recommending them to our city and outside patrons.

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Verdi recently related to a correspondent of the *Daily Graphic* the following interesting incident of his early career: "It was after I had tasted of the poverty and disappointment, friendless and unknown, incurring debts for music and food, that Lucher to publisher, I succeeded in getting my opera, 'Nabuco' accepted. During the rehearsal at 'La Scala,' Milan, when packed with doubtful amateur opinion, vocalists singing wisely, orchestra playing carelessly, and workmen making all the noise possible, a most unexpected occurred. The chorus began singing, in their customary excellent manner, 'The prophet,' but before half a dozen bars had been gone through, the theatre became as still as a church. The hammers and saws suddenly became silent, and the wielders of them sat about on the ladders and scaffolding intently listening. At the conclusion of the number the e proletarians gave vent to the noisiest applause in their vernacular, accompanying their shouts with frantic blows on the woodwork. This was sufficient omen to me of a future success."

Miss Letitia Fritch, the popular prima donna and solo soprano singer, store opening her vocal studio at 3510 Washington Ave. (Room 7) has met with the most signal success. Miss Fritch trains the voice for choir singing, parlor, concert and operatic stage, and gives special lessons to trained vocal pupils in the rendition of songs for special occasions. She has a pure, fresh voice, trained by the best masters of Europe.

Miss Alice Bell Thistle, since her location here, has taught piano with the greatest success. Miss Thistle was a pupil of the Chicago Conservatory and of Mr. Robert Goldbeck. She receives pupils at her residence, 3636 Washington Avenue.

Wm. D Armstrong, of Alton, spent the summer studying organ under Mr. Clarence Eddy. Mr. Eddy praised his playing in terms of the highest commendation. Mr. Armstrong's work at Shurtleff College and the Western Military Academy during the past seasons has been productive of the highest results. He intends to make the present season a high water mark.

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SEPTEMBER, 1893.

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ST. LOUIS EXPOSITION.

It Will Possess Numerous Strong Attractions This Year—Special Nights.

The Exposition opens Sept. 6, with every indication of a season of successes, more nnmerous aud decisive than ever b fore. A significant fact is the return of several prominent exhibitors who have stayed away in recent years, and the application for space from merchants who heretofore have not had displays in the Exposition. One of these is a leading stationery concern. They prepared a heautiful exhibit for the World's Fair, but decided to put it in the St. Louis Exposition because the World's Fair directors wanted to give the St. Louis house gallery space. Their exhibit is in the north nave. A monument of books rises 35 feet, and is crowned with a statue of Columbus. A gallery 8 feet high and over 20 feet each way surrounds the base of the monument and is set off at each corner by statues of distinguished statesmen. The oil paintings in the Art Department will be hung in the east as well as in the west galleries this year and the photographic displays will occupy the intermediate space. Thirty nine cases of paintings of an insured value of $55,000 have arrived in boud from Paris, and a German exhibit worth $60,000 is on the way.

There will be this year a representative collection of standard Americau art, represented by all the most prominent American painters in this country and abroad, ably and happily supplemented by some of the most noted works of this year's salon and a fine gathering of paintings of the Dutch school, which came direct from Amsterdam, and contain from 75 to 100 works, with such striking names as those of Mesdag, Neuhuys, Kever, Bosboom, Artz, Meulen, Maris, etc., represented in oils and water colors.

The principal effort, however, was given to American art, as it is at its best, and in its various phases, fresh and origlual, or over-shadowed by French ideas and notions.

Gratifying above all is the fact that the old St. Louis artists, whose names have since become famous throughout the art world are prominently represented. Howe with a large and fine cattle scene, besides several other smaller works; Heberer with a delightful canvas called "The Evening Gossip," in tint and tone much like the much admired canvases of the late Mosier; Frederick L. Stoddard with a painting entitled "Bowling:" Carl Gutherz with his large 1892 salon picture, which he dedicated to Camille Flammarion and called "Ad Astra," and which represents a young and beautiful woman leaning back in an easy chair and gazing out at the starlit sky, at her elbow Flammarion's book, and in her lap a chart and book on astronomy. J. Wilton Cunningham, another St Louisan, is seen in his this year's salon picture, "In the Woods."

Innes. Chase and Blakelock are represented by their most important works, as well as H. S. Bisbing, who exhibits a beautiful cattle scene, very striking, and decidedly a painting that belongs to the new era of the Impressionists' school.

Among other representative American artists living in this country Gross, Reaugh, H Bolton-Jones. Frederick Remington with his "A Dash for Timber," a large fine canvas. will he seen.

Nine-tenths of the pictures sent to the St. Louis exhibit are canvases that hung on the walls of this year's Paris Salon, a feature not equaled here before.

The piece de resistauce will be Luminais' "Les Amazon Despairees," which was one of the noted pictures of the salon, and is besides the largest one in the St. Louis collection, representing a bevy of despairing Amazons who, defeated in battle, prefer death to surrender, and are madly galloping toward the precipice that is to swallow them up.

Two of the large Mesdag pictures have also come from the salon, as well as Gabriel Ferrier's "The Flower of the Harem," D. Doucet's "Dead Christ," a religious canvas of great strength and power. D. Laugee, one of the coming French artists, has several important paintings. Walter Firle's "First Communion" came from the salon, as well as several French impressionists, some of them ultra in their specialty, like Sisley, for example, others more couservative, like Pizzaro, Boudin, Huguet, Monet, etc. J. L. Brown, the noted English impressionist, is seen to fine advantage in a splendid marine.

There are several excellent Jettels, and a battle scene. "Freres d'Armes," by Grolleron, also a salon picture. Robert Koehler, the American psinter, who has made Munich his home, is finely represented by several important works, one "The Promenadenplatz in Munich," a typical canvas full of life and animation

There are also several Bierstadts, one a very good Alaska iceberg scene.

The two Dolphs, one a pair of dogs and the other a cat scene, are most felicitous snatches of animal life, and demonstrate quite forcibly that he is the equal of the famous Lamhert.

George H. Bogert, the American impressionist, has sent a charming marine, "Sunset Etapla," very striking in its light hazy indefiniteness. O. V. Thoreu, the Hungarian painter, is seen in his salon picture of 1894. Walter Mac-Ewen has two small but exquisite pictures, fully characteristic of his fine diminutive style of painting.

A series of water colors by F. H Lungren, which are sketches of Indian life and Indian country, are valuable of course only in their serial effect, although a number of them are exceedingly fine as regards the detail of the execution.

Several small pictures, which nevertheless are thoroughly representative, have been sent by Jean Aubert, that most delicate of French painters, Cazin and Sartain.

The list of special nights has already been arranged and is as follows:

Sept. 6, Stockholders' night.
Sept. 7, American day. Illuminations.
Sept. 8, Society night.
Sept. 9, Sousa's night.
Sept. 10, Scotch night.
Sept. 12, French night.
Sept. 13, Order of Chosen Friends.
Sept. 14, German night. Illuminations.
Sept. 15, Society night, Shakespeare music.
Sept. 16, People's night.
Sept. 18, Branch Guards' night.
Sept. 19, German Catholic Central Society.
Sept. 20, Irish night.
Sept. 21, Military night. Illuminations.
Sept. 22, Society night, ball room music.
Sept. 23, P. S. Gilmore night.
Sept. 25, Single Tax League night.
Sept. 26, Rainwater Rifles' night.
Sept. 27, St. Louis Legion of Honor night.
Sept. 28, St. Louis Autumnal Festivities night.
Sept. 29, Society night, ballet music.
Sept. 30, Travelers' Protective Ass'n. Special Illuminations.
Oct. 2, Visitors' night.
Oct. 3, Veiled Prophet night. Illuminations.
Oct. 4, Golden Hours Club.
Oct. 5, Our country friends' night. Illuminations.
Oct. 6, Society night, comic opera music.
Oct. 7, Our suburban neighbors' night.
Oct. 9, St. Louis night.
Oct. 10, Old bachelors' night.
Oct. 11, Sweethearts' night.
Oct. 12, Merchants' night. Illuminations.
Oct. 13, Society night, grand opera music.
Oct. 14, Railroad night.
Oct. 16, Young ladies' night.
Oct. 17, Young men's night.
Oct. 18, Married men's night.
Oct. 19, Married ladies' night. Illuminations.
Oct. 20, Society night, Wagner music.
Oct. 21, Exhibitors' night. Close.

Sousa's Band, with its four daily concerts, will be the great card of the Exposition, and the Marine Band leader will be a fitting successor to Gilmore, whose place he has taken at Manhattan Beach.

GERMANIA THEATRE.

From the sun of German art, which towards the end of the last season was obscured, the threatening clouds have passed away. A new era will soon commence under the leadership of director Alexander Wurster, the new lessee of the Germania Theatre, this city. Mr. Wurster, who is from Waukegan, Ill., was formerly director of the Germania Theatre at Philadelphia. The new manager is a histrion who for several decades has directed the largest German theatres in this country.

Director Wurster is not unknown to the theatre going public of St. Louis. During the seasons of 1875-76 and 1876-77 he acted in the capacity of manager of the German stage in this city, and returned in 1885 and 1886 and led his enterprise with the same pronounced success that attended his previous efforts.

The theatre will hegin its many attractions on the 17th of September, which will prove a gala night, presenting the excellent modern play, "The Two Leonores," a comedy in the best sense of the word. This will offer the actors every opportunity of displaying their ability and talent.

The troupe is in every respect exemplary, and embraces the ablest German actors of this country. The two stars, however, have been engaged in Germany.

In regard to the repertoire, only standard plays will be produced, and the tastes of every manner of audience will he carefully considered. Particularly fine comedy will be cultivated, while the classic drama will not receive less attention. Hence these efforts cannot fail to he crowned with success.

CITY NOTES.

Louis Hammerstein made the rounds of the World's Fair buildings, and enjoyed every good thing in sight.

Louis Retter, teacher of piano and violin, is in his handsome new home at 4248 Castleman Avenue, where he is ready to receive pupils.

Charles F. Huber, pianist and teacher of piano, has been very busy during the past season. He will receive new applicants at his residence, 2927 Lemp Avenue.

Louis Conrath and August Reipschlaeger have returned from an extended trip to Chicago Milwaukee and Put-in-Bay. Both have had a very successful season.

Paul Mori is in charge of the piano department of the Strassberger Musical Institute, 2325 Warren Street. Mr. Mori makes a specialty of piano, violin, organ and harmony.

The Epstein Brothers took their annual vacation, spending about five weeks upon Chicago and the East. They have returned as pleasant and fully equipped for work as ever.

Franz Bausemer. the distinguished musician and teacher, has returned from a visit to the World's Fair. Mr. Bausemer, who has seen all the great fairs of Europe, awards the precedence to that of Chicago.

Miss Marcella L. Fitzgerald, 3322 Pine Street, is one of our most successful teachers of piano. Her method is very thorough, careful and progressive. Pupils have every reason to be grateful for such a teacher.

Louis Bauer, the well-known basso, sang with great success at the Fair Grounds concerts. Mr. Bauer possesses a rich, massive voice, which adds much to the splendid work of Temple Israel choir, of which he is a member.

Nathan Sacks, pianist and teacher, has made himself quite popular through his thorough aud conscientious method of teaching. He may be seen Mondays and Thursdays at his studio, N. E. Cor. Garrison and Dayton.

Eugenia Williamson, B. E., the reader and teacher of elocution, will receive new pupils at her residence, 2327 Morgan Street. Miss Williamson's ability in humorous, dramatic and dialect recitals is well known. As a teacher she has met with unqualified success. Her public concerts are always features of the season.

Mrs. Sarah Constable, the well-known teacher of pianoforte and Mason's Touch and Technic, has removed from 2826 N. 21st St. to 2933 Dickson St. Mrs. Constable has made an enviable reputation as a thorough and progressive teacher.

Miss Agnes Gray, the popular violinist and teacher, is ready to make engagements for the coming season. In addition to her teaching, she will accept engagements as soloist. Miss Gray has established herself as a prime favorite in concert work, for which she has a magnificent repertory.

Aug. Meyer, teacher of zither, 1508 South 12th Street, is the best and most successful teacher of that instrument in the West. He is now prepared to make new arrangements with parents for the teaching of their children during school term. Those who desire a thorough teacher will do well to consult Mr. Meyer.

Viola Elliot Black, O. B., reader and teacher of elocution, and graduate of Emerson College of Oratory, begins the first term for classes on the 19th inst. Physical culture, voice culture, rendering and literature are taught. Miss Black may also be engaged for readings, and can be addressed at 3708 Cook Ave.

Mrs. A. F. Newland, the well-known teacher of music and piano playing, has hegun the season with splendid success. Mrs. Newland is a teacher of experience, and her method of teaching, at once careful, thorough and progressive, has produced the most commendable results. Her assistance is often sought by colleges in search of capable teachers.

I. L. Schoen, violinist and director of Schoen's Orchestra receives pupils at his residence, 2734 Lucas Ave. Classes for the study of the violin and musical theory can be entered at any time. Schoen's Orchestra furnishes the most popular American and European musical novelties and the hest local musicians where first-class work is desired.

Mrs. Louie A. Peebles, the favorite soprano and teacher of the art of singing, has accomplished an incalculable amount of good since she offered her admirable talents and magnificent method of teaching to aspiring pupils. Mrs. Peebles gives her pupils every advantage. A rare singer, a fine accompanist and the exponent of a most successful method, her pupils are singularly fortunate. They readily find positions in church choirs. Mrs. Peebles may he addressed at 3300 Morgan Street.

Mrs. Lucy B. Ralston and her daughter, Miss Marion Ralston, have left Grand Haven, Mich., where they have been summering, and are now in Chicago. Before leaving Grand Haven, Miss Ralston gave an operetta: "The Sultan of Sulkydom," or "The Children's Crusade," participated in by fifty children, for the benefit of a young musician. The house was crowded, and the affair was an artistic and financial success. Several of the best choruses in the operetta were her own compositions, and the local papers state, well worthy of the warm applause they received. Her many friends will be glad to know that she has regained the use of her arm, and returns to Boston in another week to continue her study of piano and composition with Mr. Faelten.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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In "Men of the Day," *Lippincott's* gives the following description of Sir Arthur Sullivan:

"Sir Arthur Sullivan is a short-necked, thick-set, beetle-browed man, with curly black hair, moustaches and side whiskers, and is somewhat stifled as to manner. He is one and fifty years of age, and has been composing during five-and-fifty years of age, and has been composing during five-and-fifty years of his life. In his song writing, which is extensive, his popularity has been greater perhaps than that of any other English composer. In addition to his ballads, he has composed some of the best known of modern hymns. His oratorios, too, have been uniformly successful, the best known perhaps being one to fame as the joint-author with Gilbert of that long line of comic operas out of which they made about four hundred and fifty thousand dollars apiece. The enemies say that he is rarely civil to anybody who has not a handle to his name, yet with all civil to anybody who has not a handle to his name, yet with all he is not utterly destitute of humor, and he can tell a good story on occasion. He has himself failed to marry, but he has been decorated with degrees and orders innumerable. He was improved into a knight some ten years since, and, having amassed a comfortable competence, passes a pleasant life and is tolerably popular."

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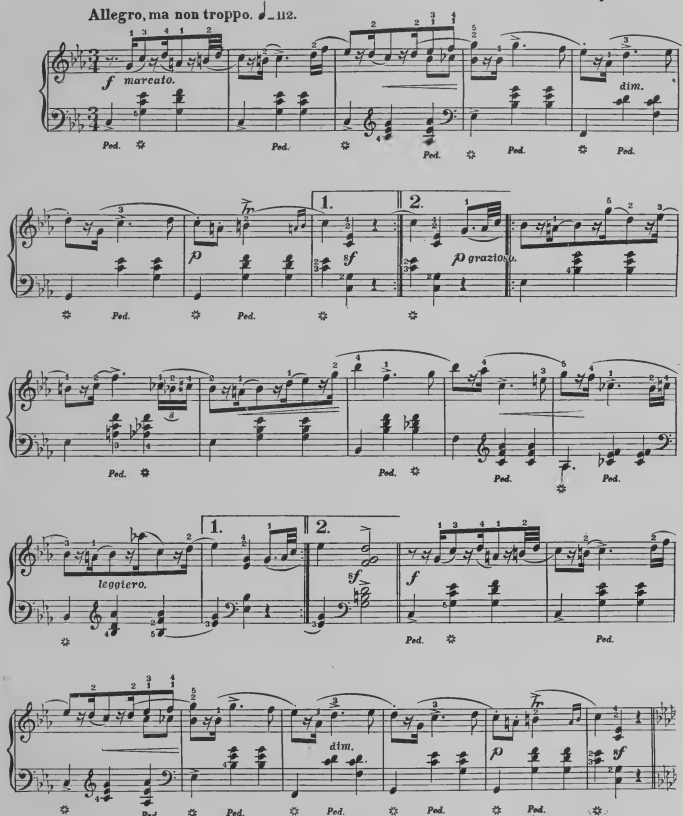

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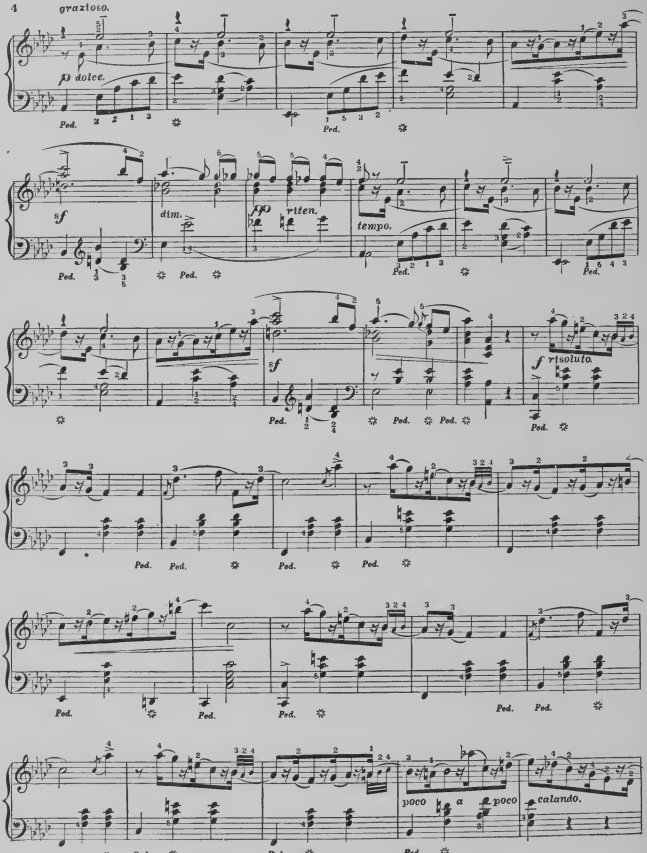
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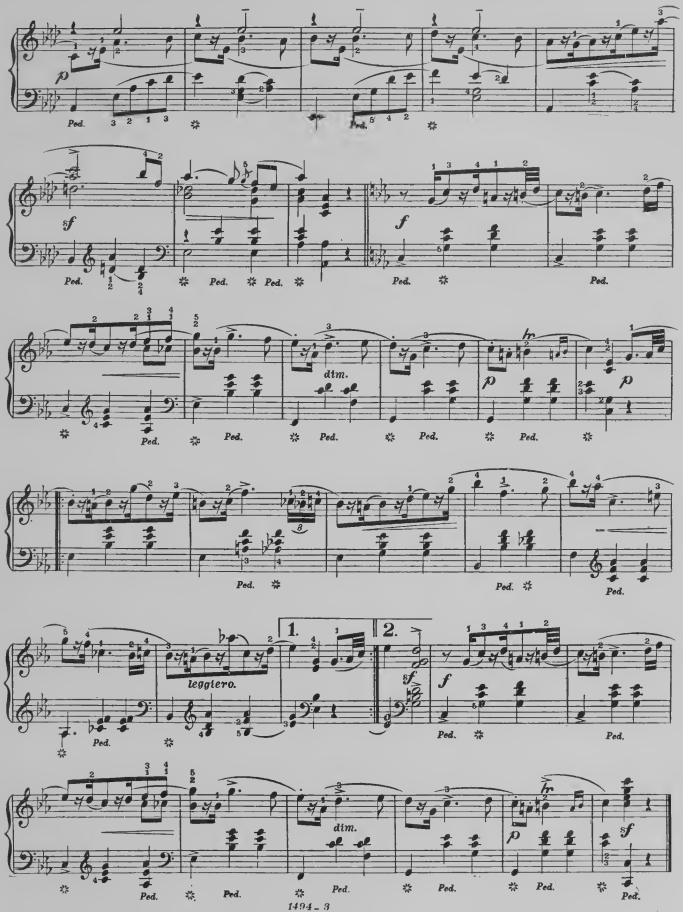
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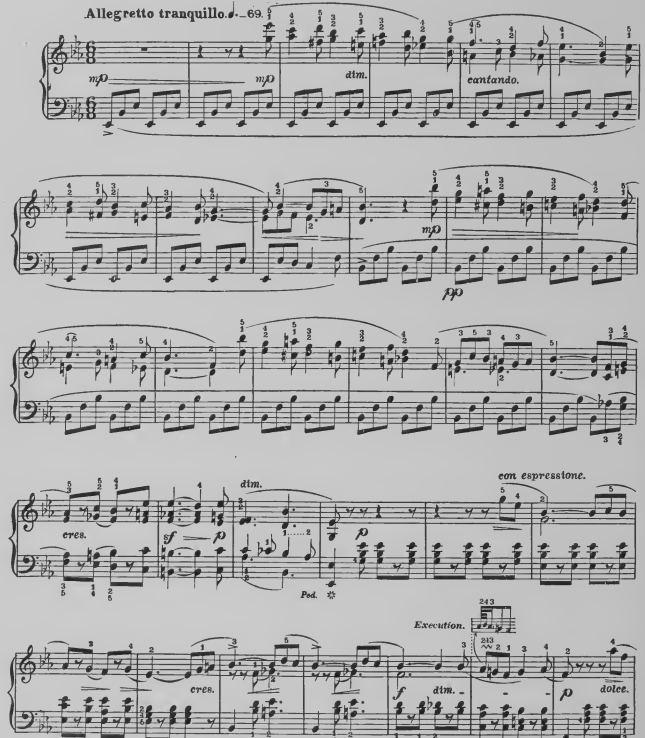
BARCAROLE.

Charles Mayer.



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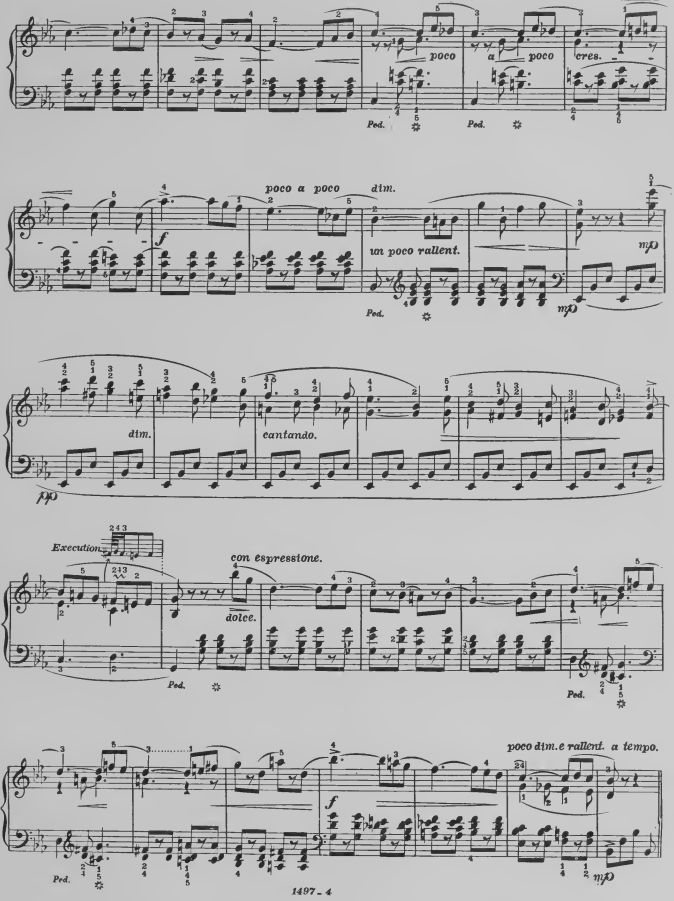
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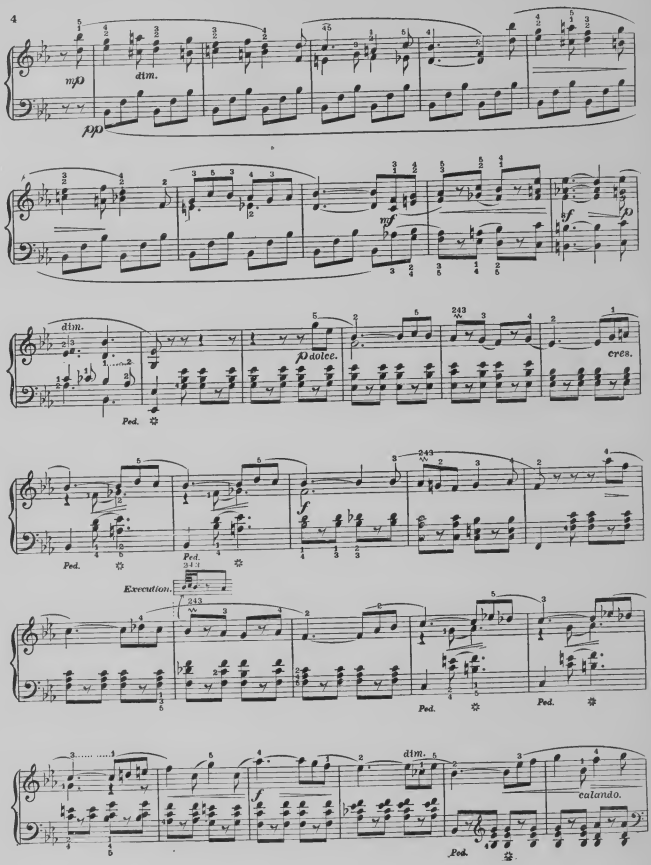
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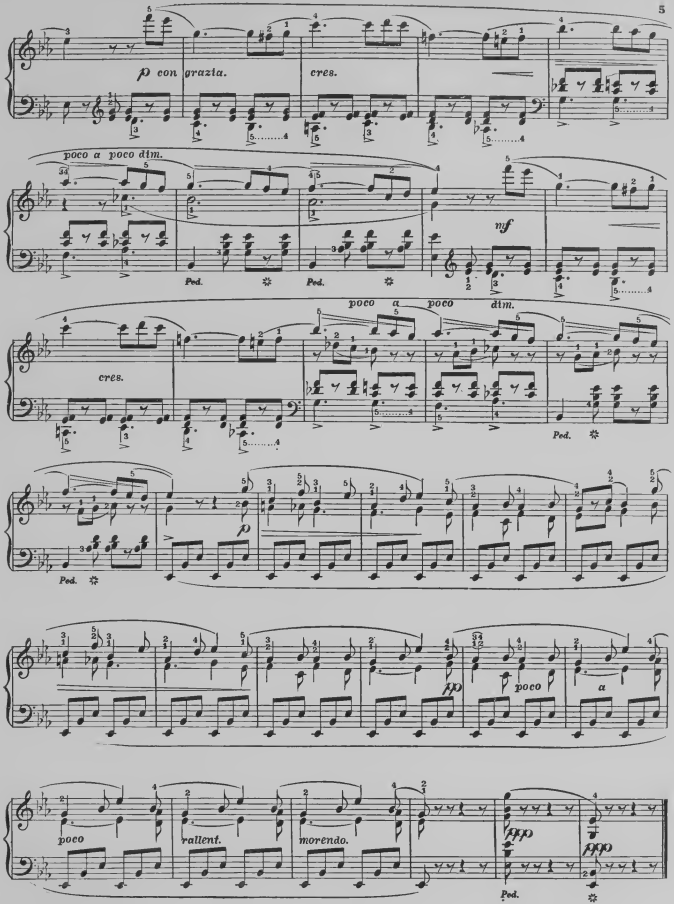
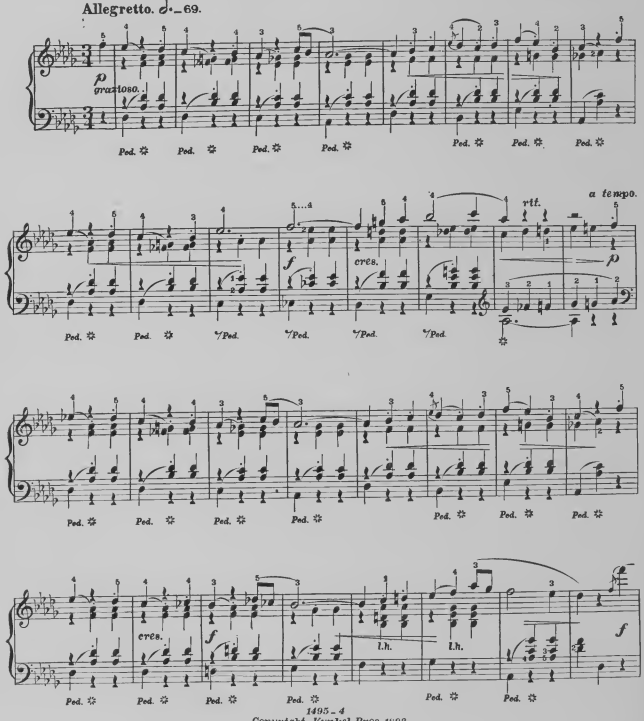
calando.
Ped.


p con grazia.
cres.
poco a poco dim.
mf
Ped.
poco a poco dim.
cres.
Ped.
p
Ped.
poco
a
poco
rallent.
morendo.
ppp
Ped.

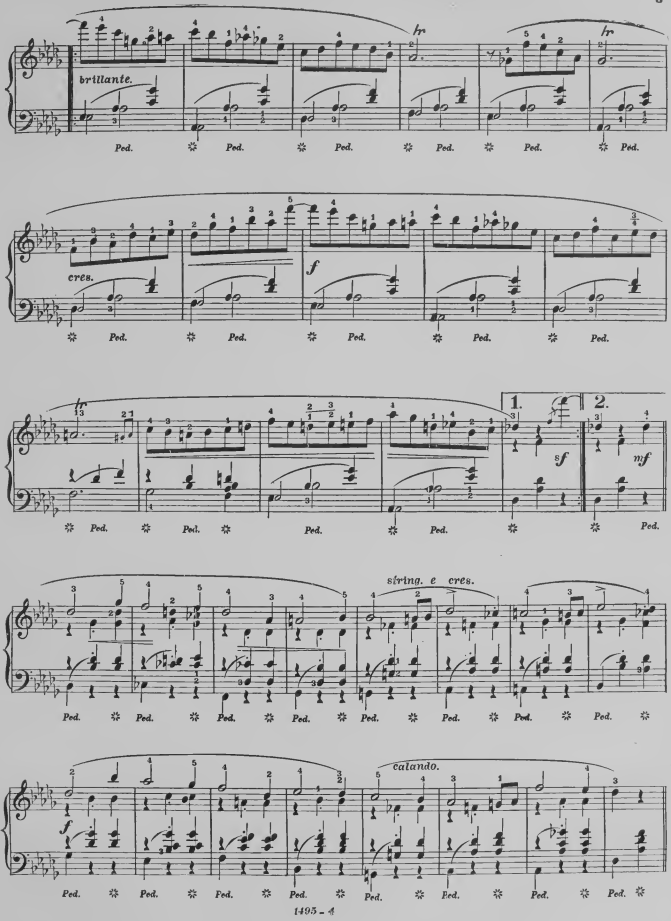
ENCHANTMENT.

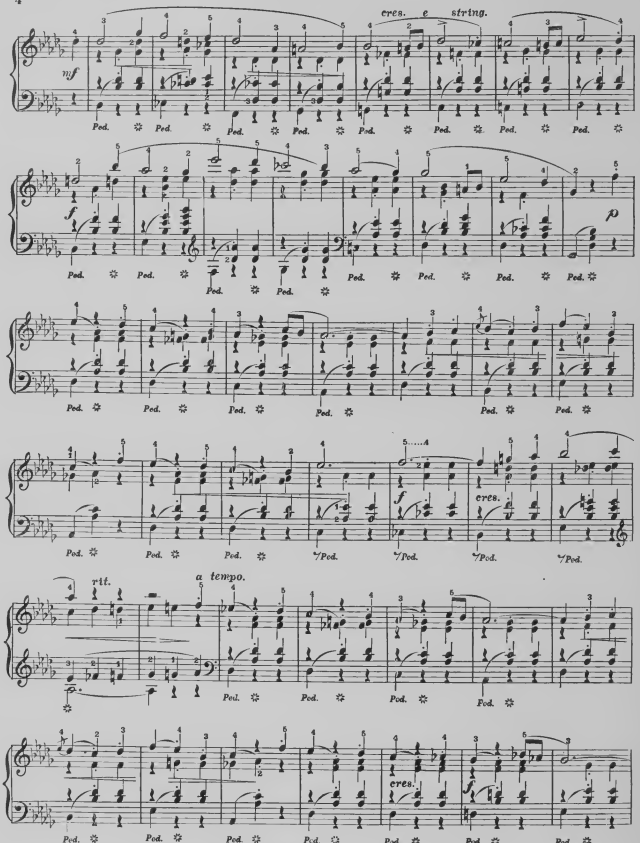
Valse Caprice.

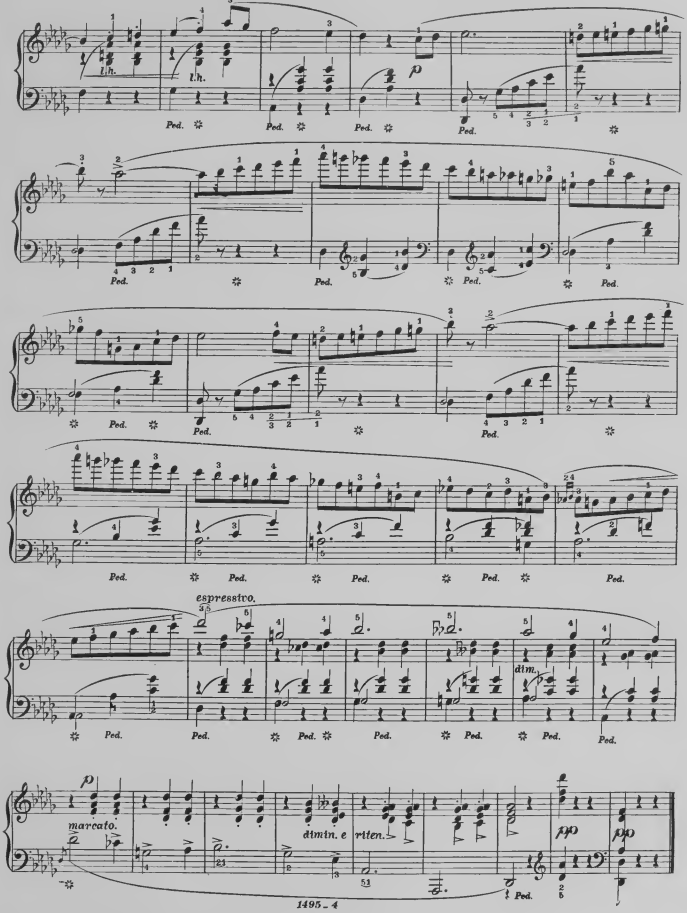
Charles Mayer.



Copyright-Kunkel Bros. 1893.


brillante.
tr
tr
Ped.
cres.
f
1.
2.
sf
mf
stringa. e cres.
calando.


cres. e string.
mf
Ped.
f
p
cres.
rit.
a tempo.

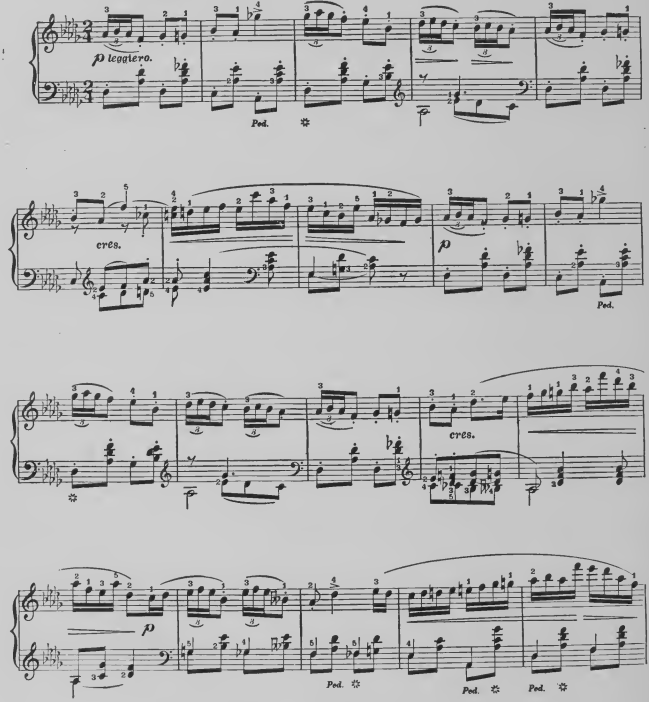

l.h.
l.h.
p
Ped.
espressivo.
dim.
marcato.
dimin. e
rtten.
ppp
ppp

TWINKLING STARS.

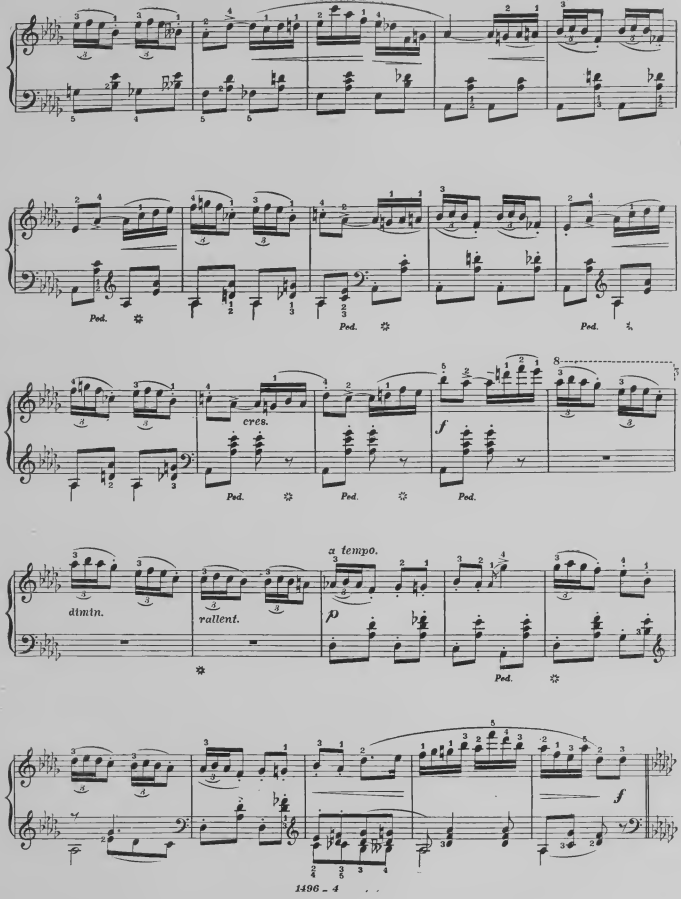
Caprice.

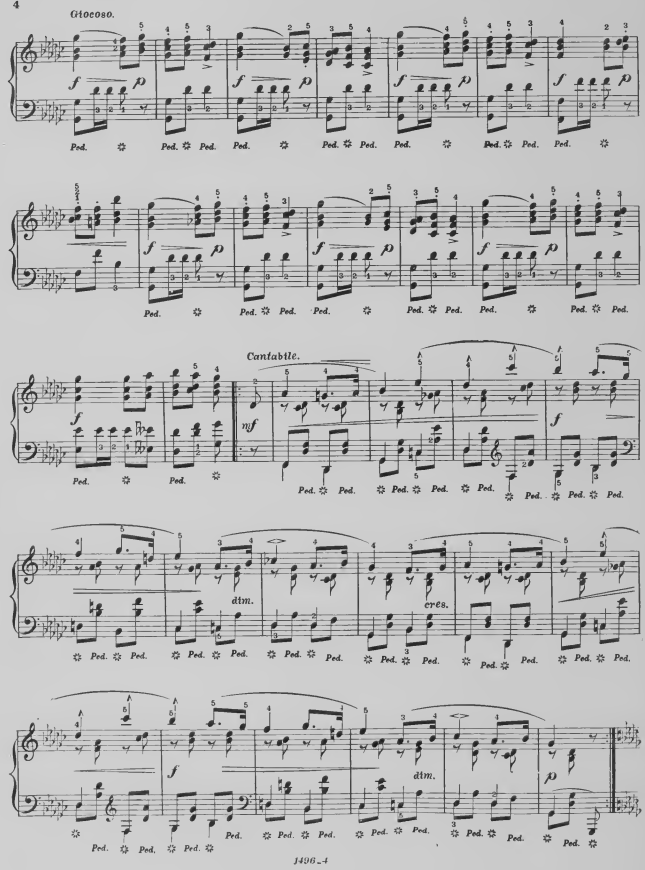
Charles Mayer.

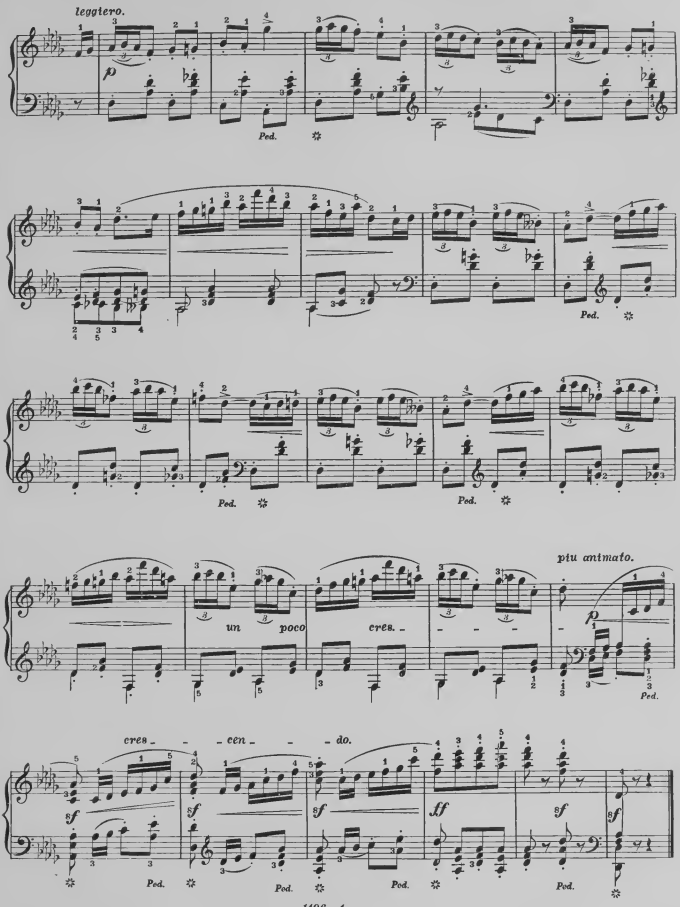
Allegretto grazioso. ♩ = 92.



Copyright. Kunkel Bros. 1893.


Ped.
Ped.
Ped.
cres.
Ped.
Ped.
Ped.
f
a tempo.
dimin.
rallent.
p
Ped.
f


Giocoso.
Cantabile.
dim.
cres.
dim.

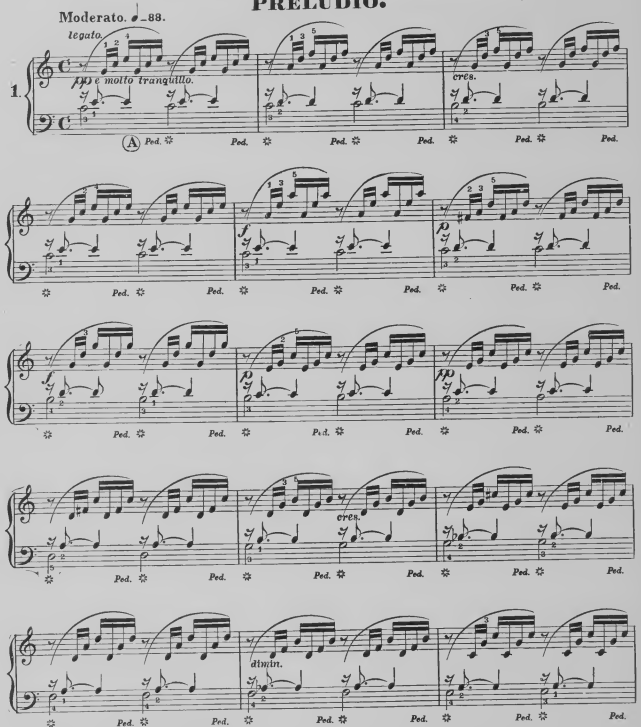

leggiero.
Ped.
Ped.
Ped.
Ped.
più animato.
un poco cres.
Ped.
cres - cen - do.
ff
Ped.
Ped.
Ped.
Ped.

THE WELL TEMPERED CLAVICHORD.

(DAS WOHLTEMPERIRTE CLAVIER.)

PRELUDIO.

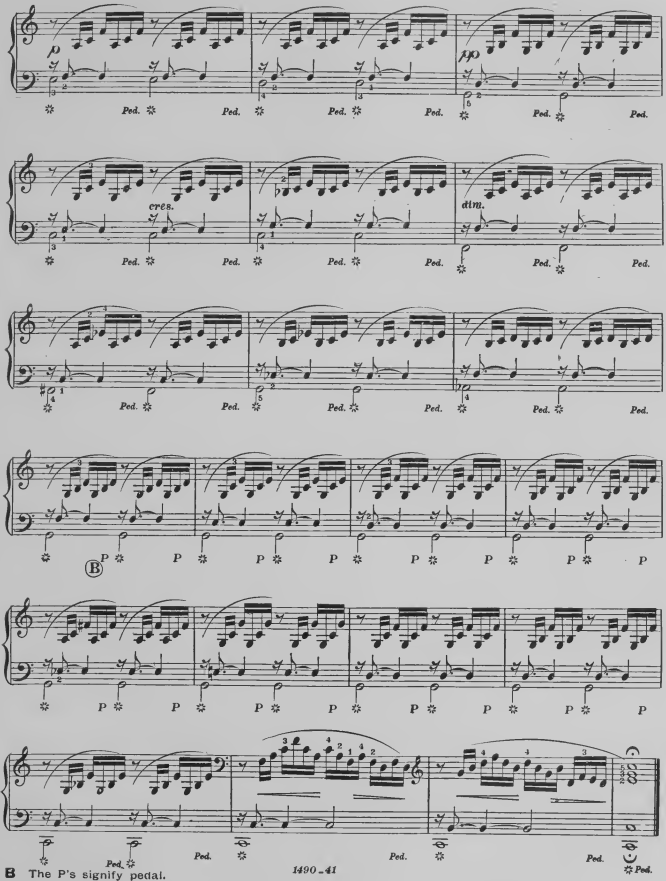
J. S. Bach.



A The employment of the pedal is to connect, perfectly legato, the voices where the fingers can not possibly effect a legato. Great care must be taken to release it again precisely as noted.

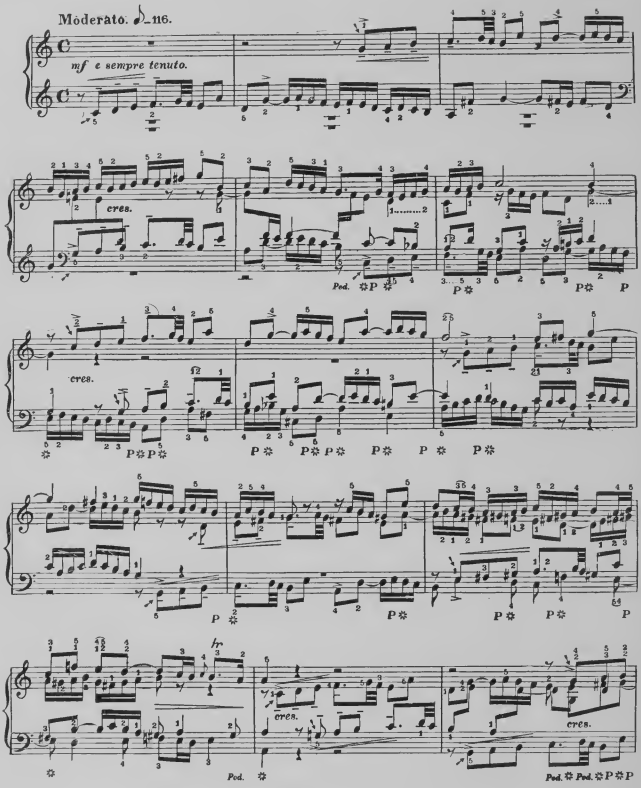
1490-41

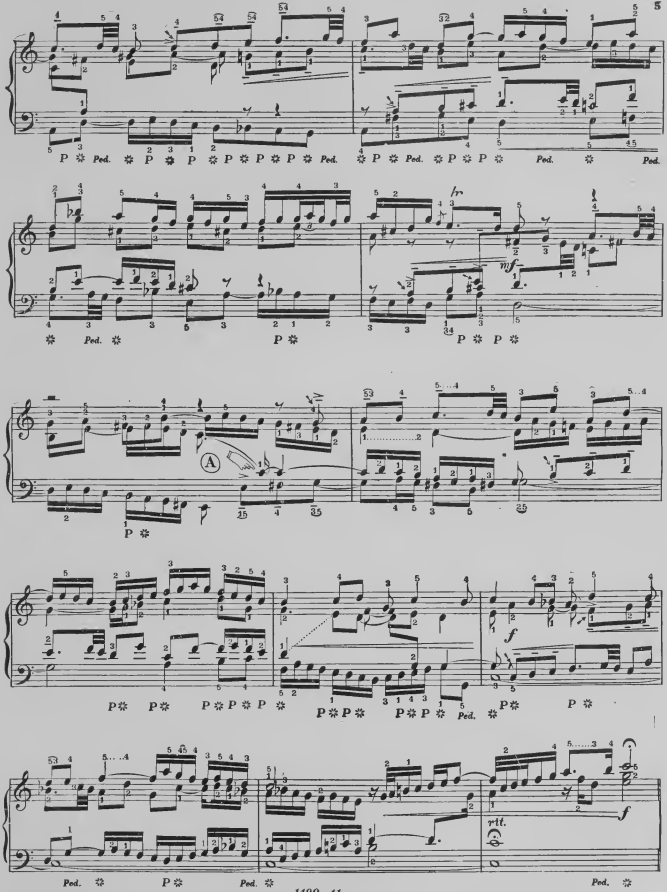
Copyright-Kunkel Bros.—1893.



B The P's signify pedal.

FUGA.



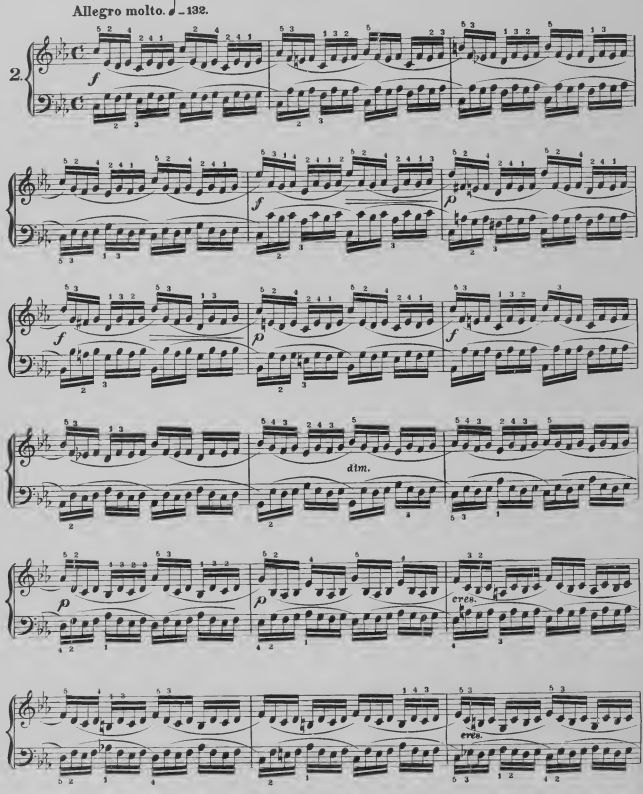


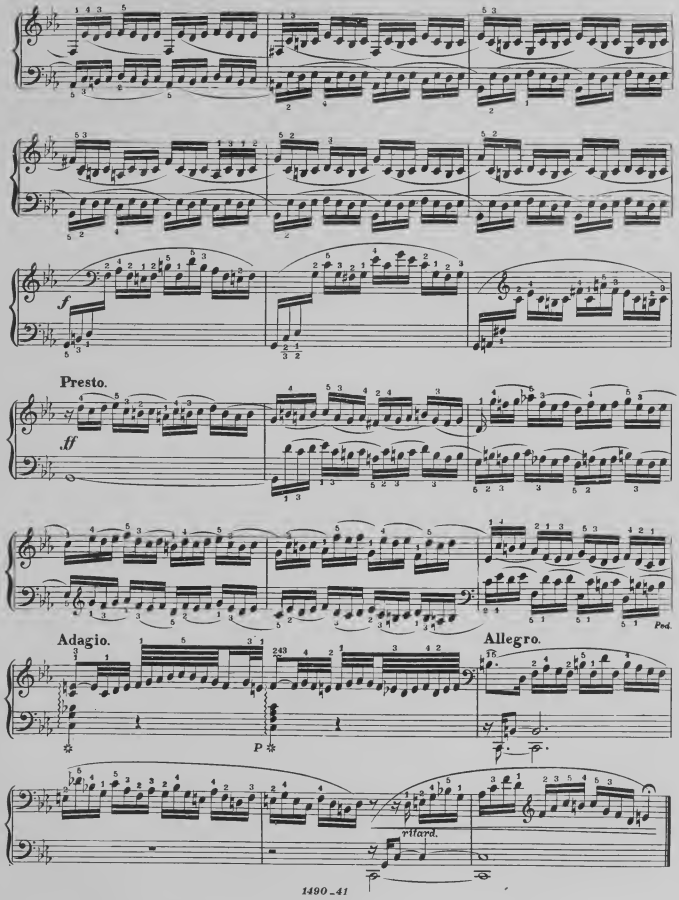
1490 - 41

A These C's are tied. The first finger of the left hand replaces the right without permitting the key to rise.

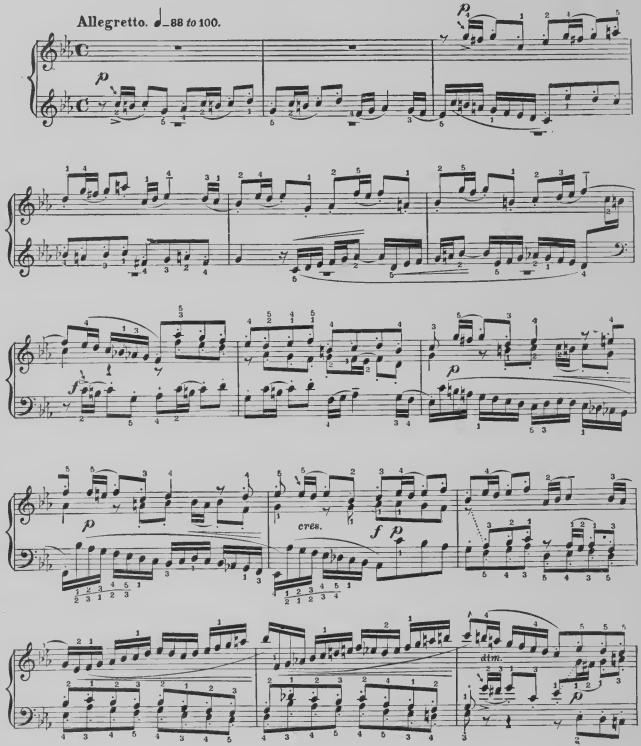
PRELUDIO.

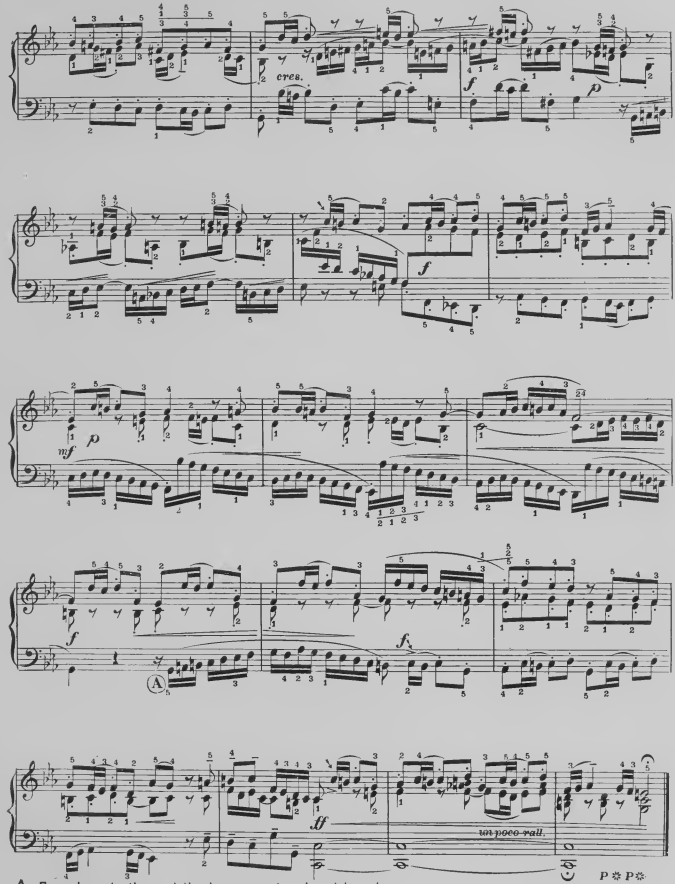
(C minor.)




f
Presto.
ff
Adagio.
P
Allegro.
ritard.

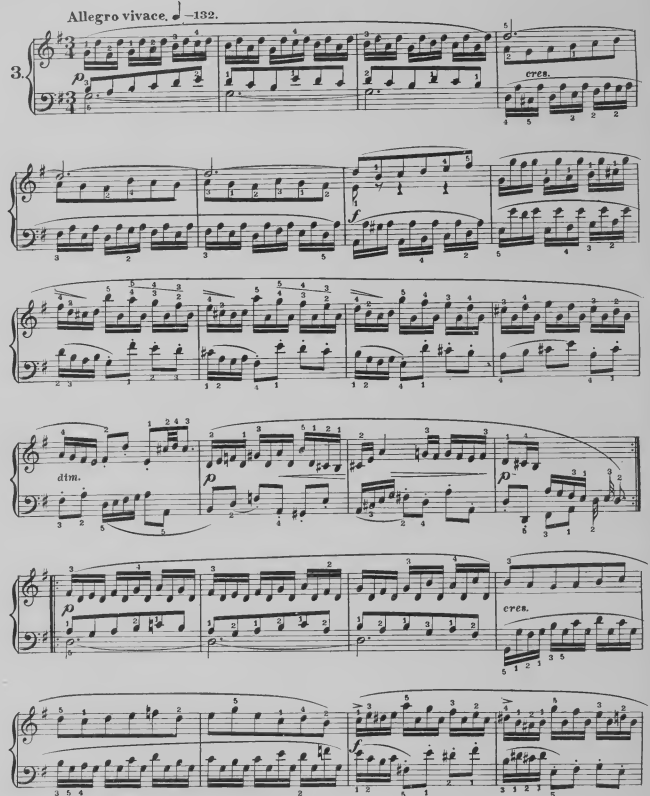
FUGA.

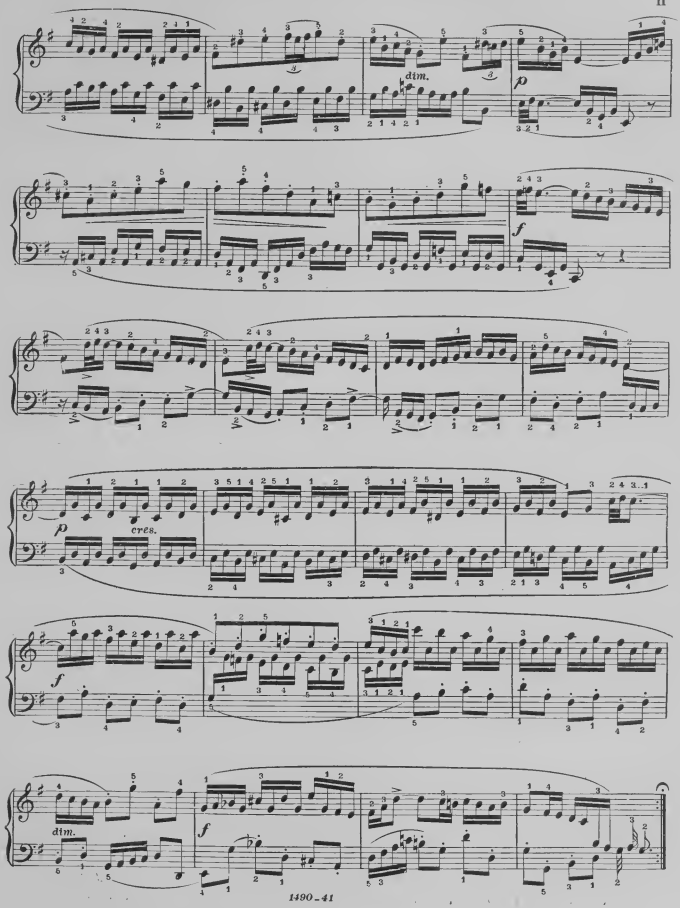




A From here to the end the bass may be played in octaves.

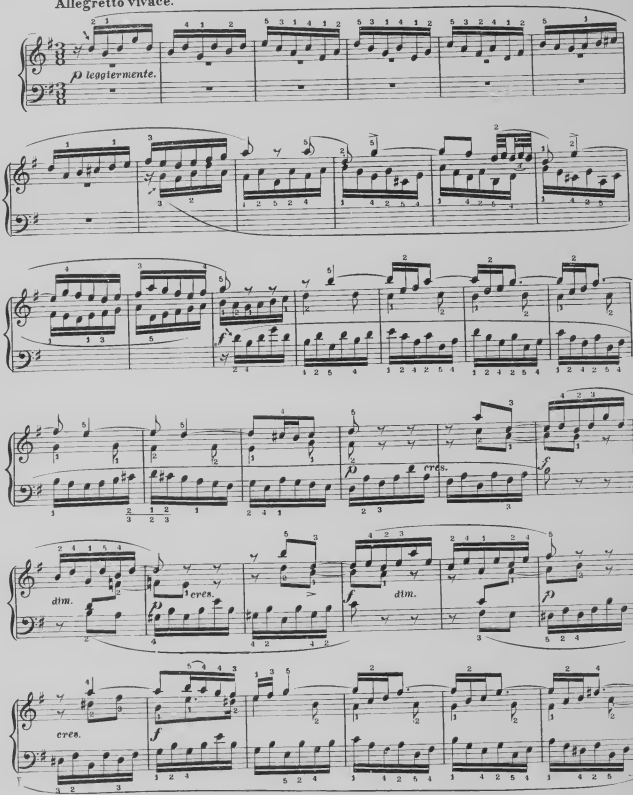
PRELUDIO.

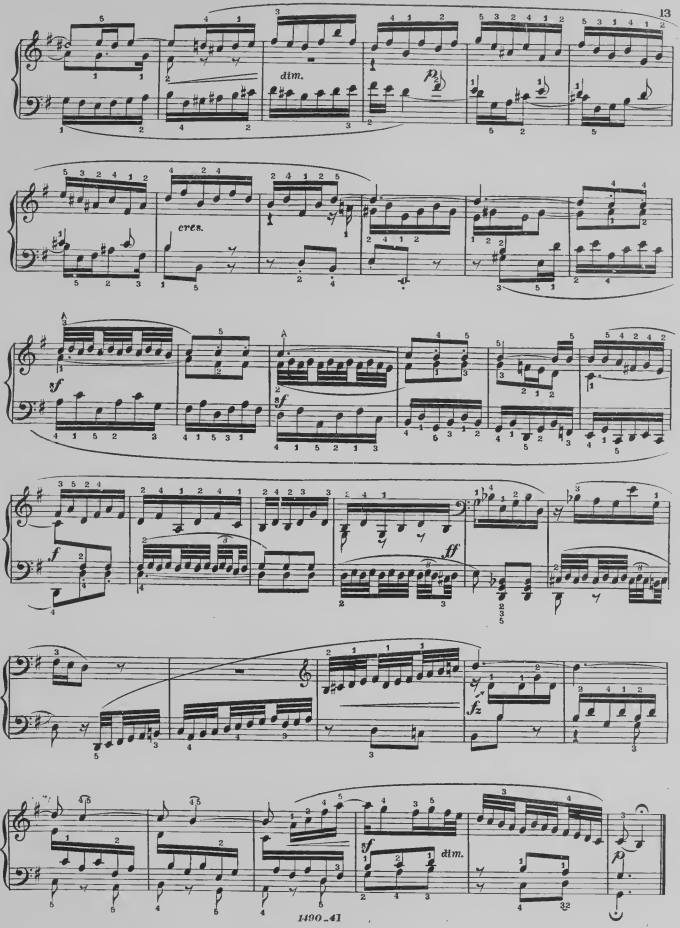



dim.
p
f
cres.
f
dim.
f

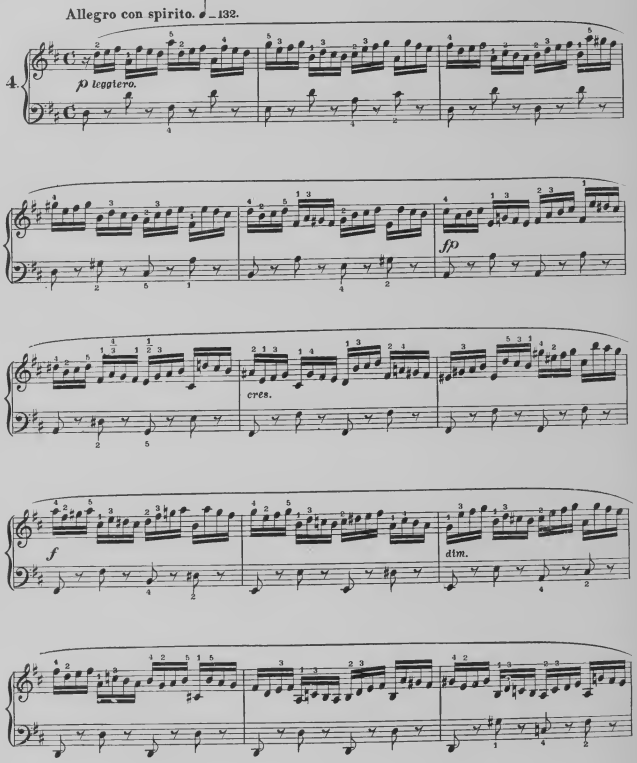
FUGA.

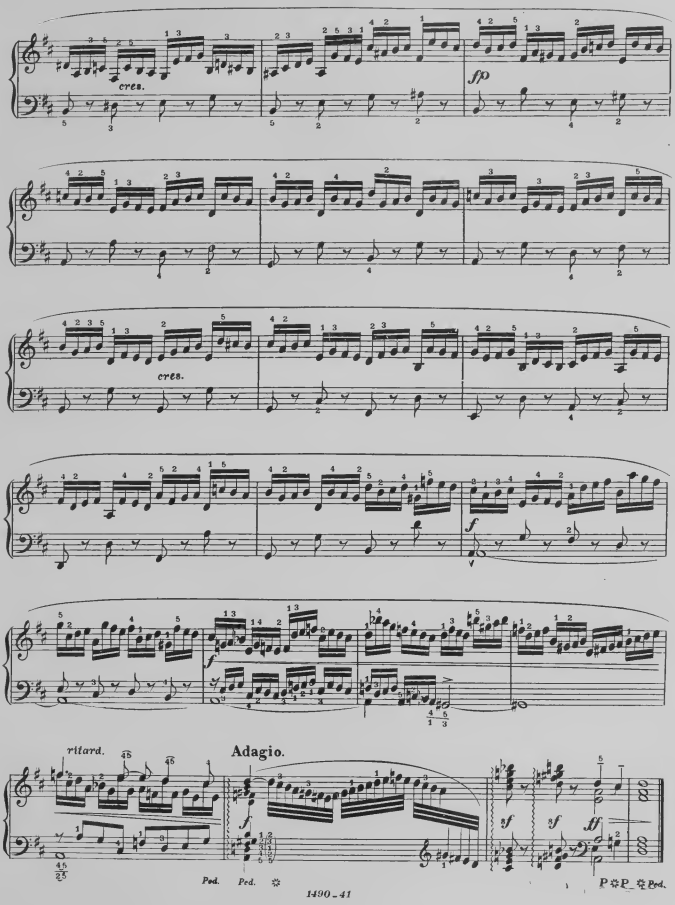
Allegretto vivace.



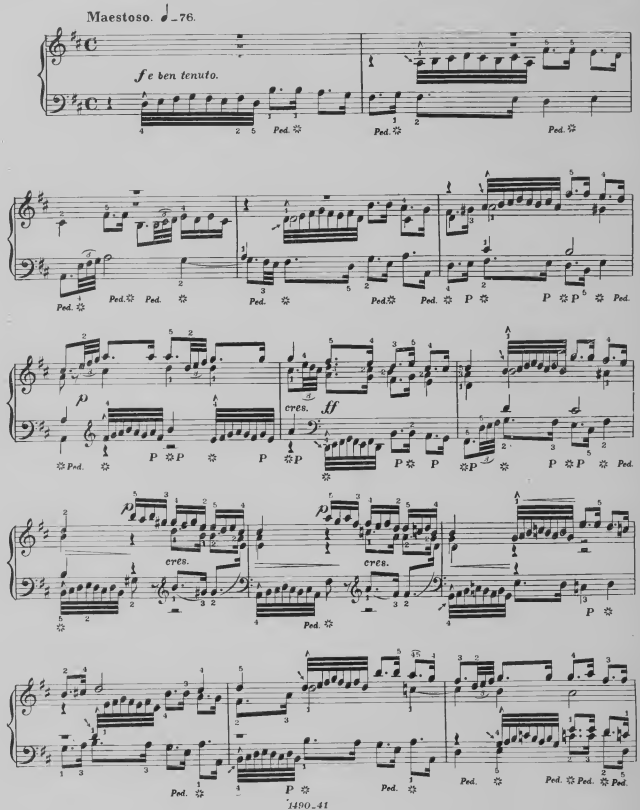

dim.
cres.
sf
ff
fz
dim.

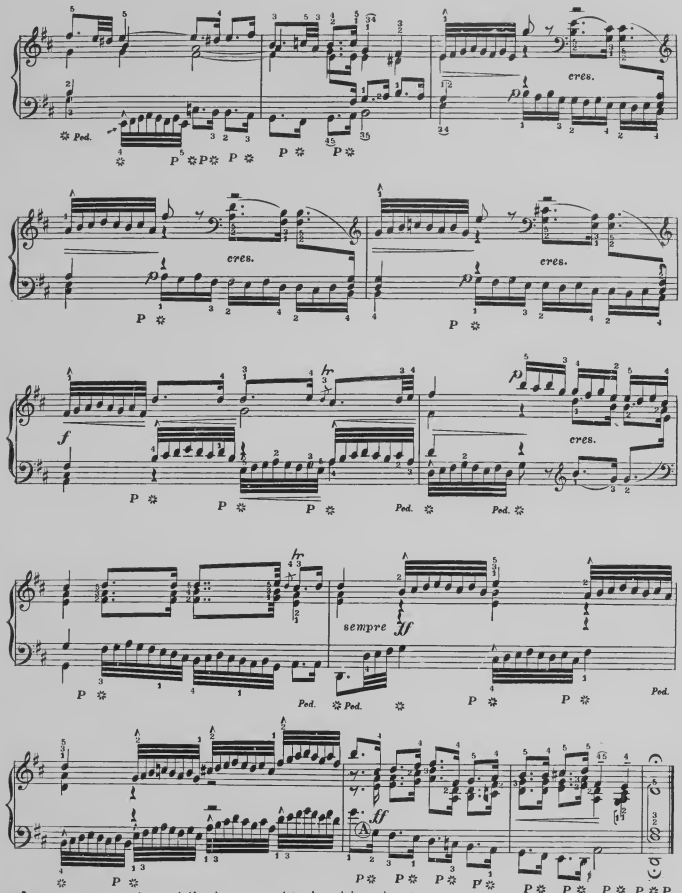
PRELUDIO.




cres.
fp
cres.
f
f
ritard.
Adagio.
f
sf
sf
ff
Ped. Ped.
P Ped.

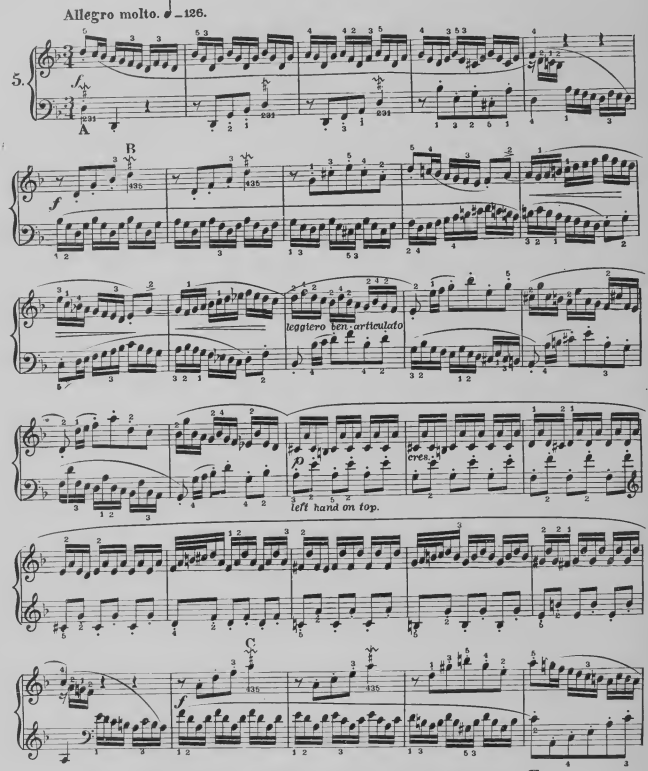
FUGA.

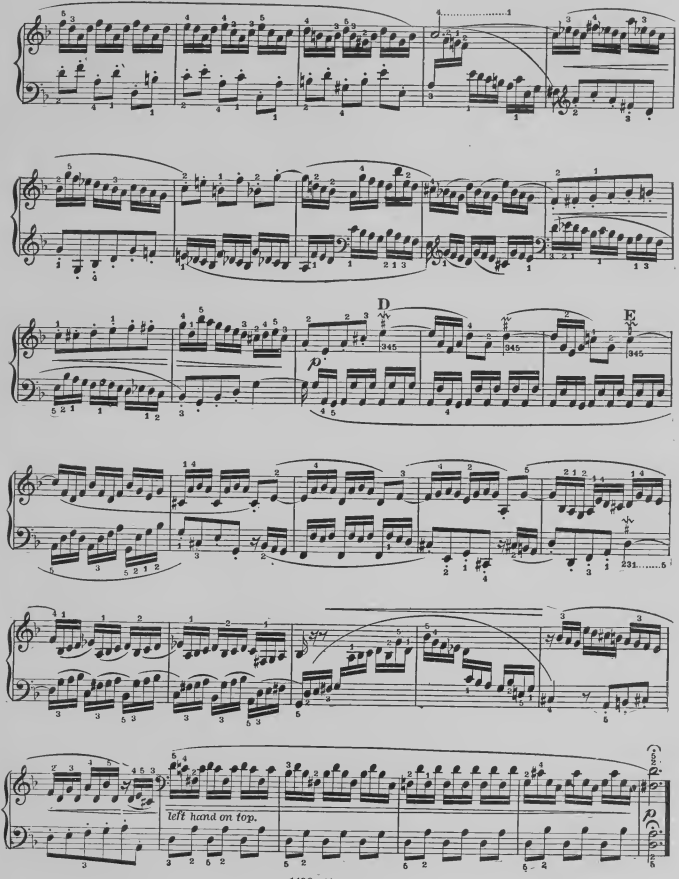




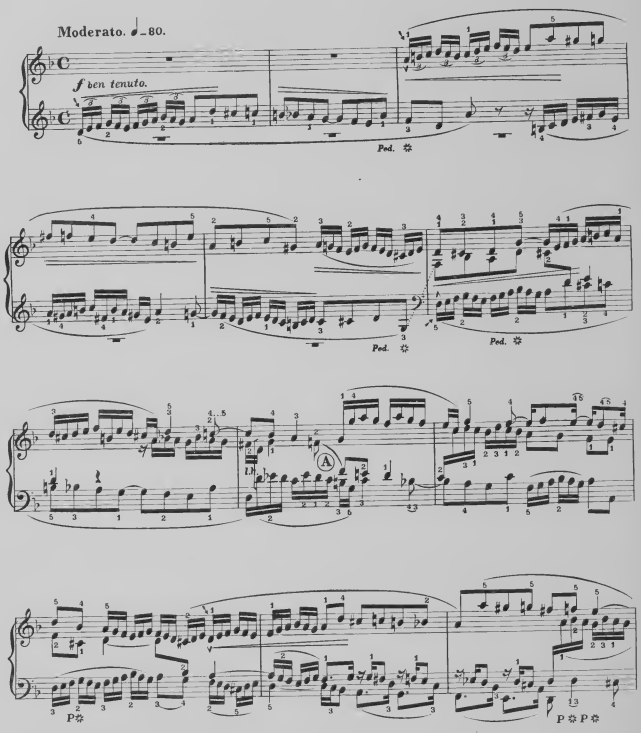
A From here to the end the bass may be played in octaves.

PRELUDIO.

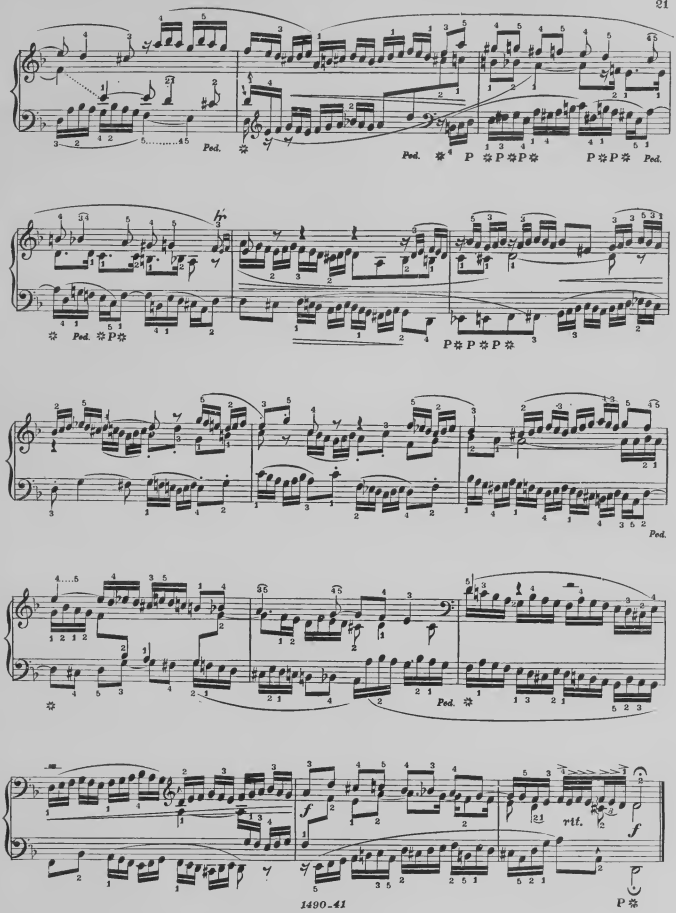

Allegro molto. ♩ = 126.
5.
A
B
leggiero ben articulato
cres.
left hand on top.
C
Execution
A
B
C
D
E
1490 - 41


D
E
left hand on top.

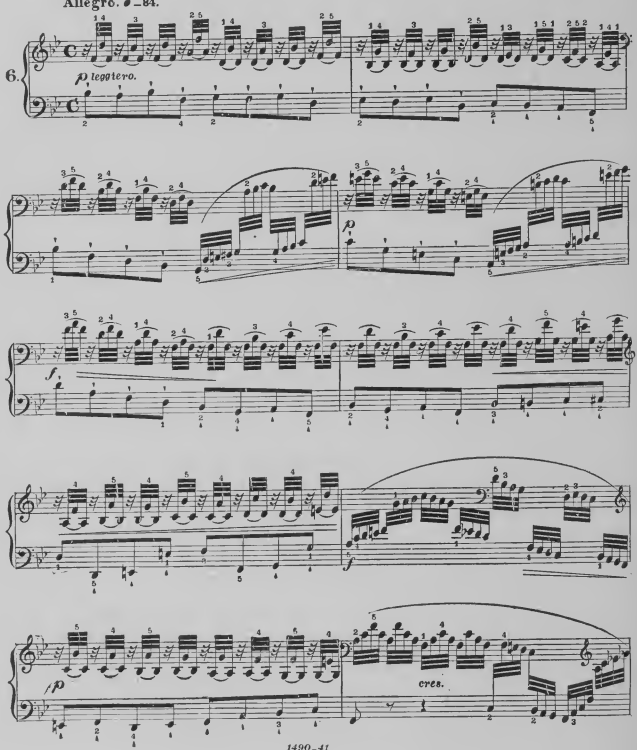
FUGA.

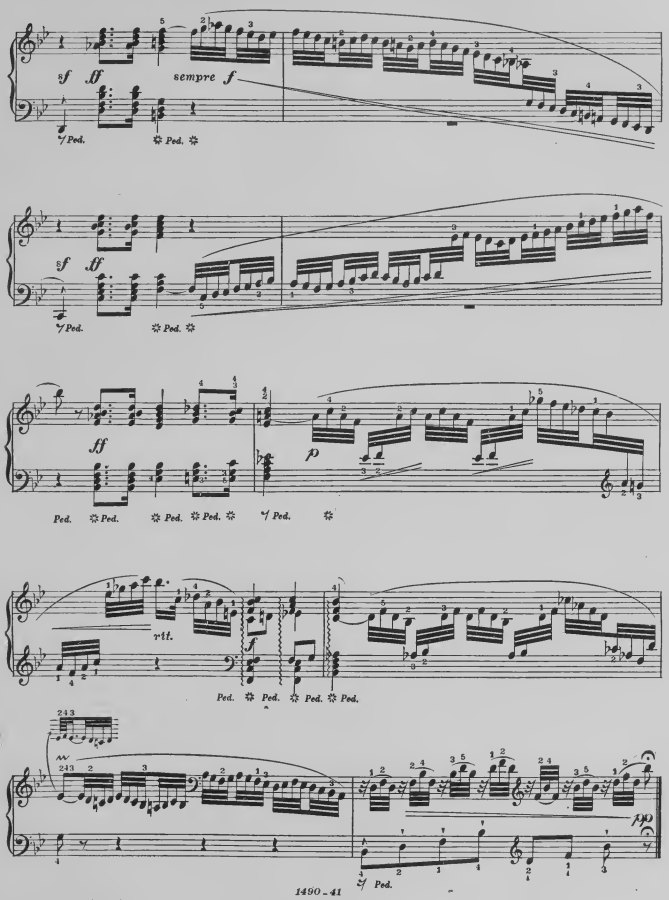


A These F's are tied. The first finger of the left hand replaces the right without permitting the key to rise.

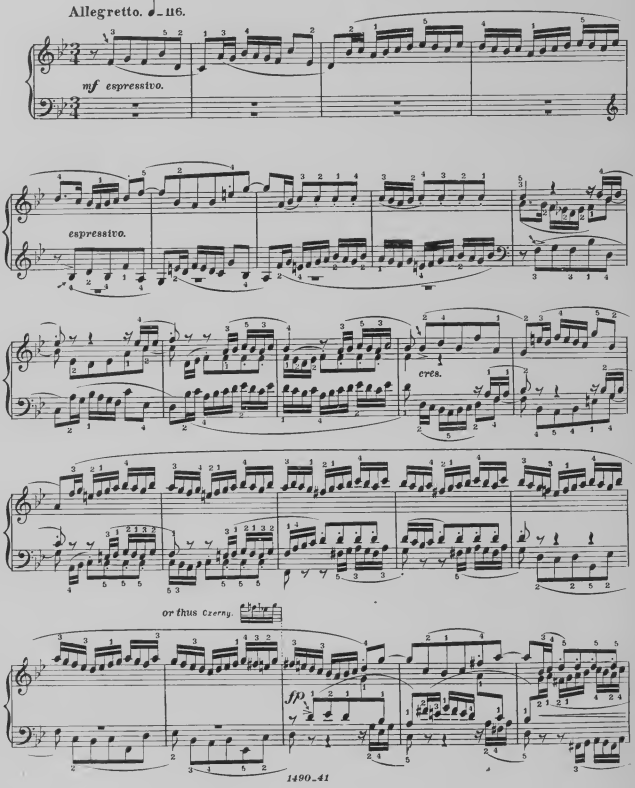

Ped.
Ped.
P
P
Ped.
Ped.
P
P
P
P
Ped.
Ped.
f
rit.
f
P

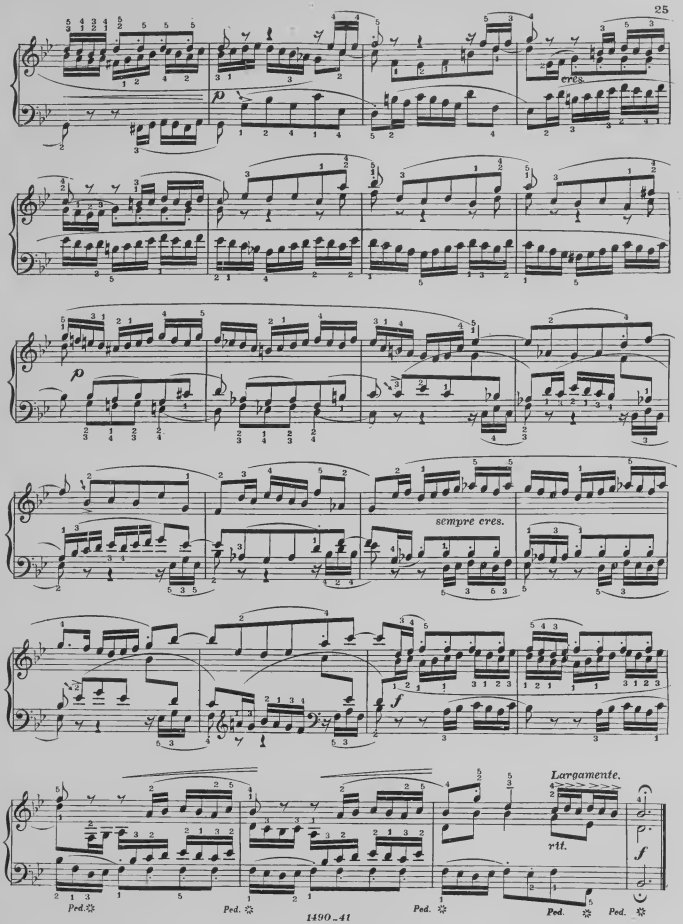
PRELUDIO



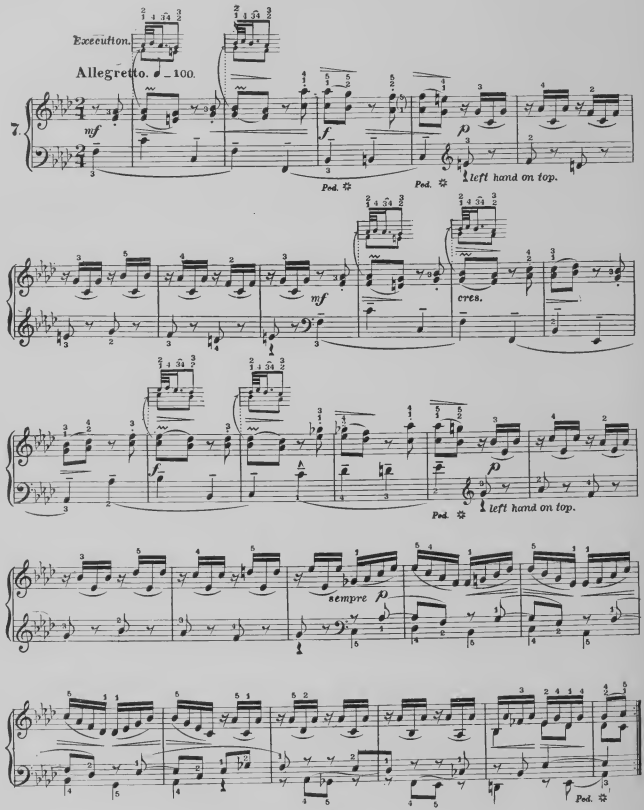

sempre f
Ped.
rit.

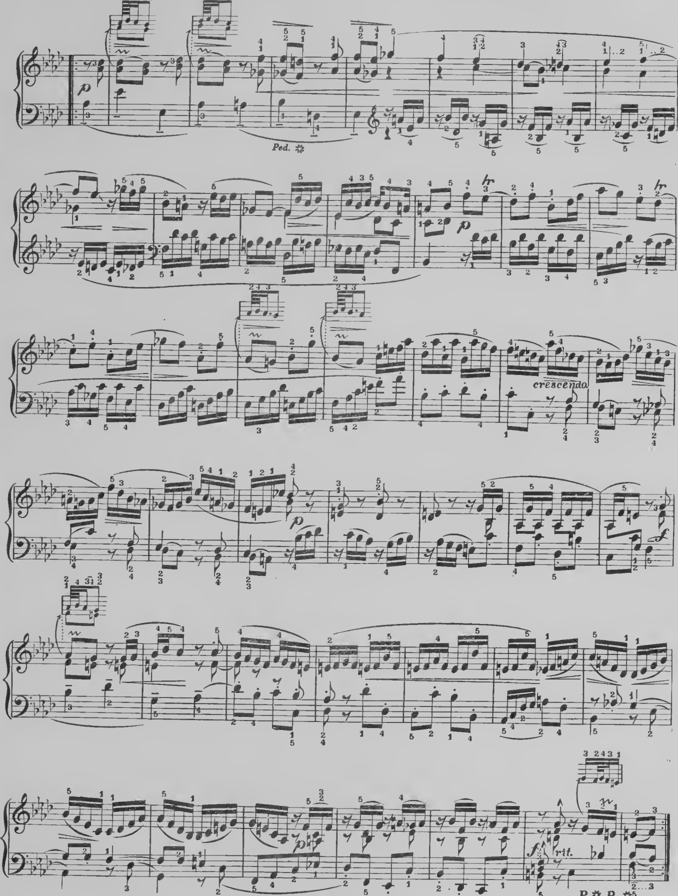
FUGA.


Allegretto. ♩= 116.
mf expressivo.
espressivo.
cres.
or thus Czerny.
fp
1490_41

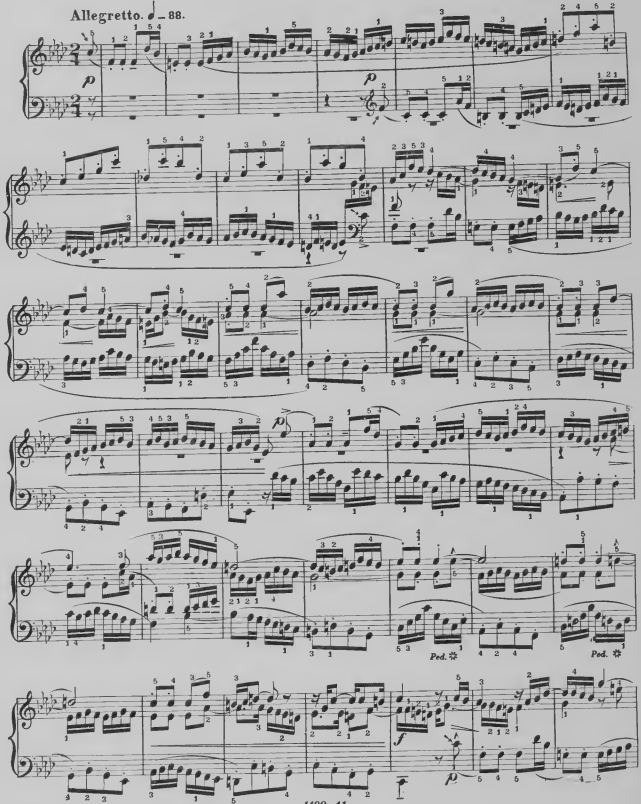

cres.
sempre cres.
Largamente.
rit.
Ped.
Ped.
Ped.
Ped.
Ped.

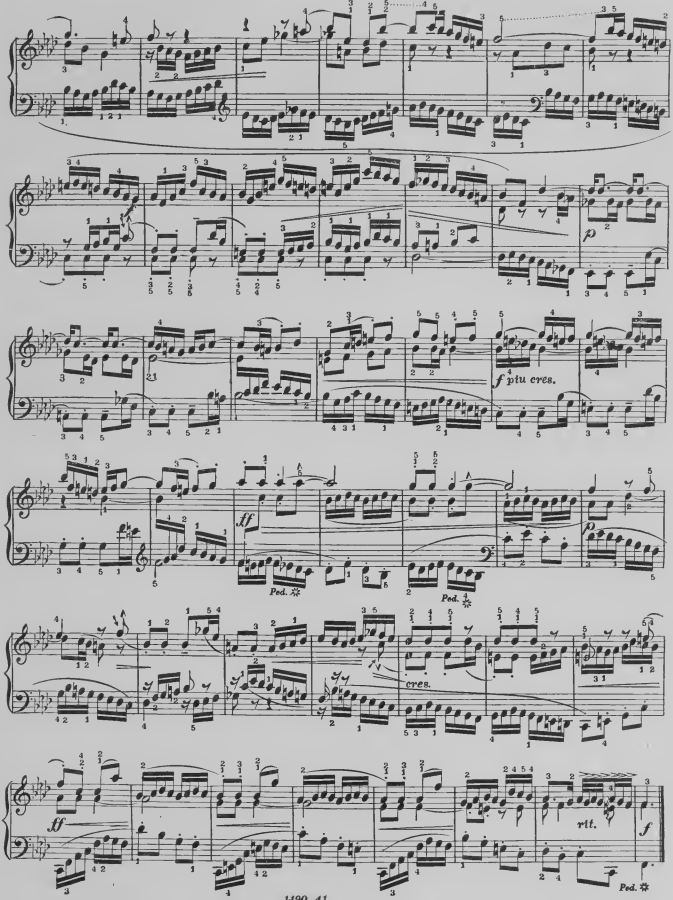
PRELUDIO.


Execution.
Allegretto. ♩ = 100.
mf
f
p
Ped.
left hand on top.
cres.
sempre p

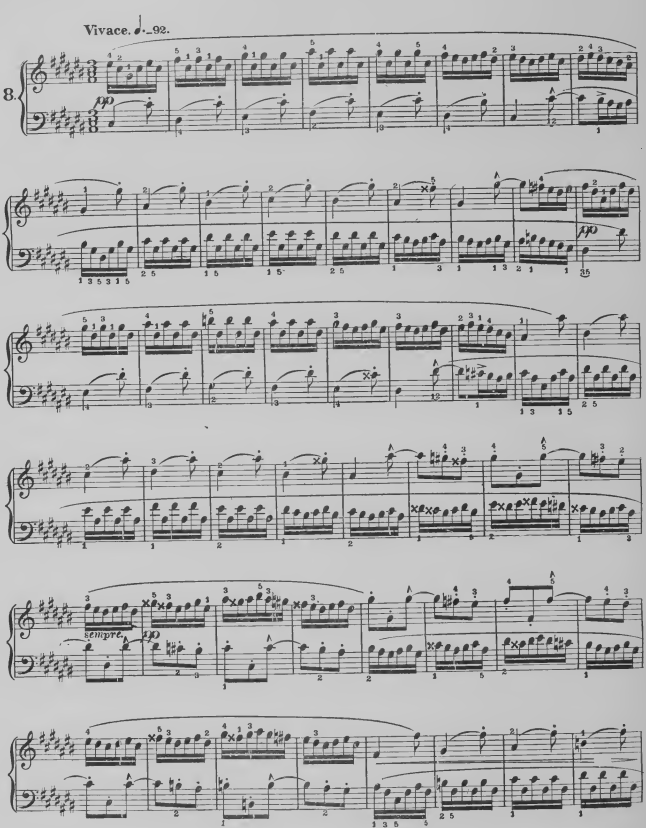

Ped.
crescendo
rit.

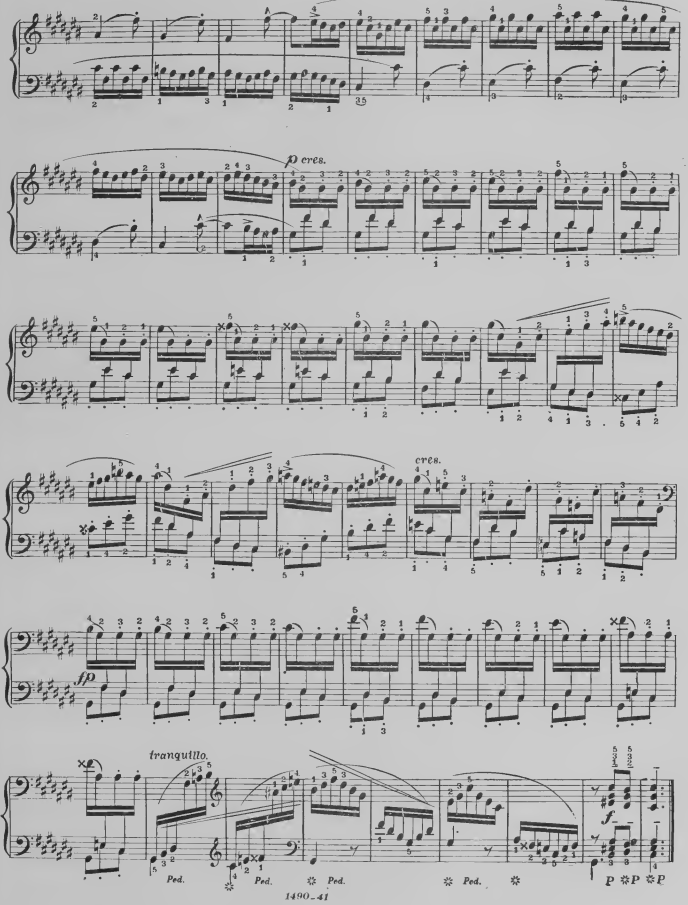
FUGA.



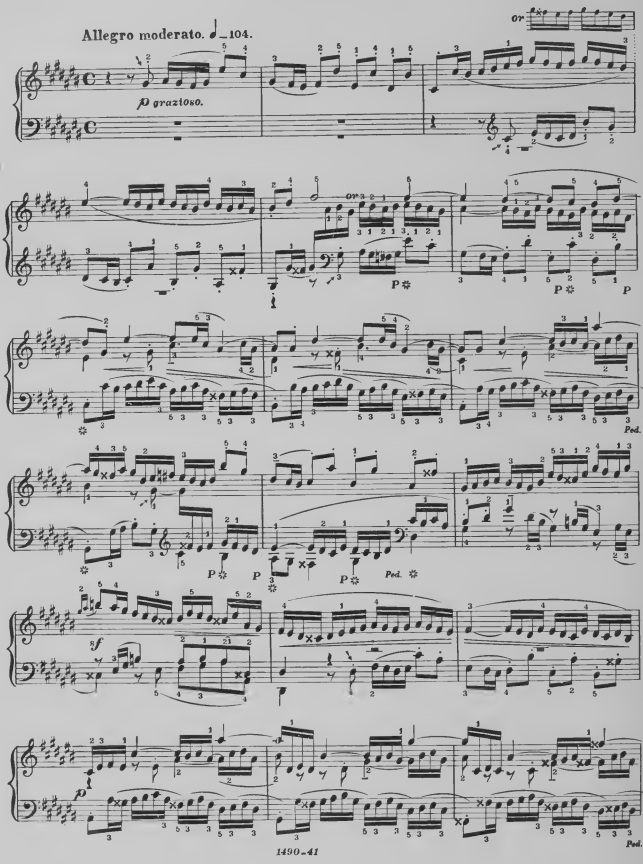

p
f ptu cres.
ff
Ped.
Ped.
cres.
ff
rit.
f
Ped.

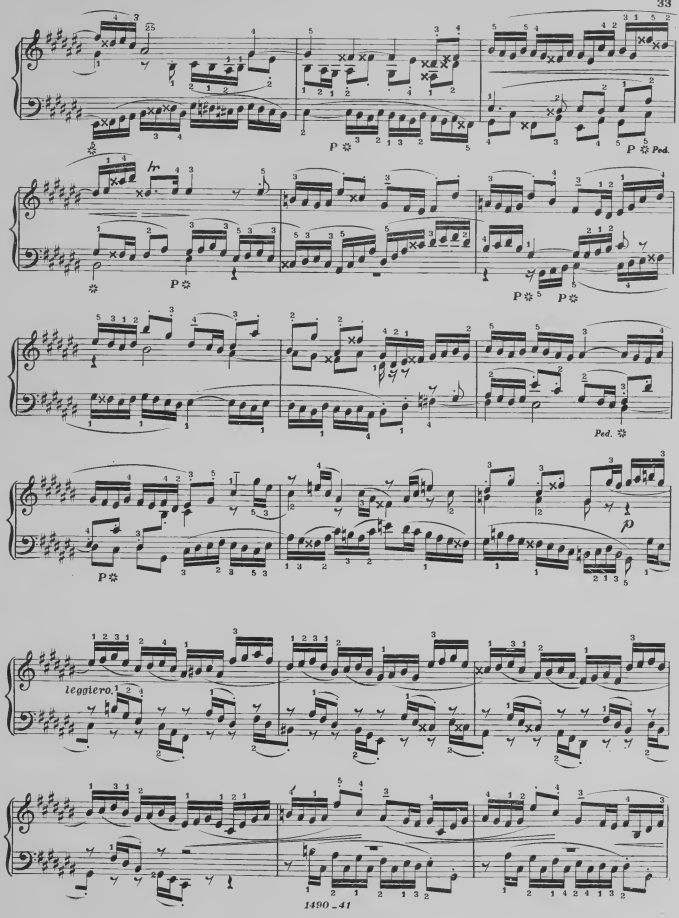
PRELUDIO.

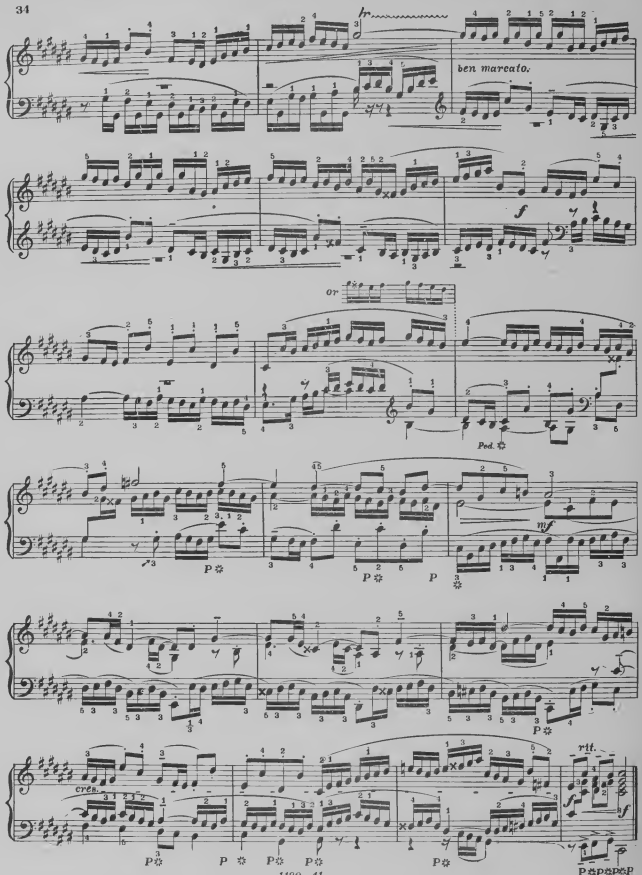



p cres.
cres.
fp
tranquillo.
Ped.
Ped.
Ped.
Ped.
f
p
p
p

FUGA.




P ✲ Ped.
P ✲
P ✲ 5 P ✲
Ped. ✲
P ✲
p
leggiero.


ben marcato.
or
Ped.
cresc.
rit.

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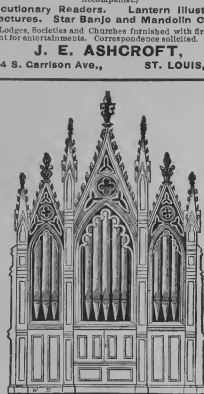

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ALEXANDRE GUILMANT.

Alexandre Guilmant, the famous French organist, has accepted an invitation of the World's Fair Bureau of Music to give concerts at the Columbian Exposition, will make his first appearance on Aug. 31, at Festival Hall. After his appearance at the Fair, M. Guilmant may be secured for a limited number of engagements during September and October.

M. Alex. Guilmant is a Frenchman, as his name indicates, and was born at Boulogne, March 12, 1837. His father played the organ of St. Nicholas for nearly fifty years, and it was there, under his direction, that the younger Guilmant began his musical studies.

He studied harmony with Gustavo Carulli, was an eager student of musical literature, and practiced diligently on the organ, often eight or ten hours at a time with locked doors, tiring out a succession of blowers.

At 12 years of age he began to substitute for his father, at 16 he became organist at St. Joseph's at Boulogne, and began composing organ music, his first composition, a solemn mass, being performed at St. Nicholas when Guilmant was but 18 years of age. Other works followed in rapid succession, and in 1857, when the young professor was but 20, he was appointed choirmaster of St. Nicholas, conductor of a local musical society, and was otherwise becoming well known in his profession.

In 1871 he took up his residence in Paris as a central point from whence he was constantly called upon to dedicate new organs both in England and France. The position at La Trinite being just made vacant by the death of M. Chauvet, Guilmant was appointed organist.

At the present time Guilmant is quite as popular in England as in France, and makes many trips a year across the Channel. It has been his custom for many years to visit London in December and in Lent, when large crowds congregate in the large English churches to hear him play.

When in England M. Guilmant always visits the Hampstead Church, whose organist, Mr. James Shaw, well known as a player and composer, is M. Guilmant's warm friend.

Writing of M. Guilmant in an English musical journal lately, Mr. Shaw says:

"In a country of remarkable organists and organ music, two names stand out from all others as being specially representative of the present-day style of music for the organ. These are M. Alexandre Guilmant, of La Trinite, and M. Ch. Widor, of St. Sulpice, Paris. There is every reason for the remarkable eminence and popularity of both. The spontaneous beauty of M. Guilmant's music is its chief charm. Added to this the correct and scholarly structure of all he does attracts and satisfies the critical faculty of every educated musician. It points to a deeper meaning than can be given by the very ordinary flashy, trashy stuff which marks most of the unmeaning outpourings of the modern French school of frivolous 'tunes' with vamped accompaniments. I only need to instance the remarkable construction of the close of his first sonata or the beautiful treatment of the Meditation in A (composed for the opening of the organ at St. Sulpice in 1862) as proof of the fine workmanship of this composer. Fine themes, sustained interest, refined and scholarly treatment, and that nameless charm which is the true inspiration and individuality of the composer (and which so distinguished the music of his master and friend, M. Lemmens)—these are the characteristic properties of Guilmant's music."

During the Paris Exposition of 1878, M. Guilmant began his famous series of organ recitals in the great hall of the Trocadero, with what success we all know. There are not in France many concert halls possessing organs, nor had the French public manifested much enthusiasm for this class of musical entertainment, nor much critical appreciation of organ music prior to this time.

M. Guilmant rendered the great works of Bach and Handel so magnificently that his French hearers were wild with enthusiasm. He did not confine himself, however, to the music of any particular school or time, but in his series of historical concerts made his hearers familiar with the music of all the Continental schools for several centuries. These popular recitals continued for many years, and, by the assistance of M. Edouard Collonne's orchestra, the concertos of Handel and Bach were successfully rendered.

While in England, in December, 1890, Her Majesty the Queen summoned M. Guilmant to play at St. George's Chapel, Windsor. During the performance Her Majesty gave M. Guilmant a theme to extemporize upon, which he did to the surprise and delight of the Queen and Princess Beatrice, who conversed for some time with M. Guilmant, and praised his ability in the warmest terms.

Among the well known organs dedicated by M. Guilmant are the one at Notre Dame, for which his "Marche Funebre et Chant Seraphique" was especially composed; the organ of St. Louis of France, at Rome, Italy; and the famous organ of 120 speaking stops in the cathedral at Riga, Russia. While in Rome Pope Leo XIII gave M. Guilmant a special audience and made him a commander of the Order of St. Gregory the Great.

Although well known himself as a composer, M. Guilmant is so thoroughly an artist that he never permits his personal success to intrude upon the public, but subordinates the composer always to the interpreter, rendering the great works of the masters, whom he has so faithfully studied, with a power, refinement and versatility which have made him so deservedly renowned.

THE DVORAK THEORY OF NEGRO MELODIES.

The Decadence of Comic Opera and Its Cause.

When Antonin Dvorak formulated his very interesting theory that "in the negro melodies we find a sure foundation for a national school of American music," he probably did not realize that he had started a discussion on nationalism in music that would be participated in by writers in every section of the globe. Dvorak, as has been announced, has determined to put his theory into practice, and the thematic material of the symphony upon which he has been at work is formed largely of plantation tones.

As a primary principle, the use of the folk songs of a specified country, as a basis of compositions of the highest pretensions, is no novelty. Russian, Polish, Norwegian and Bohemian musicians, says a writer in the *World*, have notoriously done so, and the matter is considered of so much importance in Russia, that at the University of St. Petersburg a chair of national music has been founded, the professor being charged with the duty of tabulating folk songs and preserving them in their original and unadulterated form.

The list of composers who have paraphrased folk songs in their compositions is a long one. Dvorak's predilections for the national Czech melodies are well known. Brahms has employed German ballads in his works. Dr. Stanford in his Irish symphony introduced ancient Irish tunes, and Dr. Creser, who is not as well known as he ought to be, has exclusively employed the melodies of old English songs in his new symphony just composed. Grieg, Svendsen and all the Slavonic composers, have drawn upon the musical idioms of their respective countries in their desire to give local color to their compositions.

But there are many people who consider that nationalism in music is a vague term. There are different ways of looking at the question.

If one will view the matter impartially it should seem clear that there are two utterly different modes of musical expression, modes which some writer has distinguished by the terms, the way of the world and the way of a nation.

In all spots of the earth that are isolated from the unifying processes of modern civilization in the villages, in the forests, in the mountains and by the sea, wherever men with similar and characteristic thoughts and traditional habits and methods are gathered together, there grows up necessarily among them a system of musical expression which is subject to the influences of contact with other groups and remains pure or is amended according to the measure of these influences.

Such music, as it grows and assumes body, becomes what is generally known as national music. But it is a thing quite apart from the music of the world. It bears to it the relation that dialects do to language. National music is not universal, for it expresses the emotions of humanity under special influences of locality and particular conditions of life.

Among the many interesting contributions to this discussion is one by Mr. Alexander McArthur, who was formerly the private secretary of Anton Rubinstein. He takes a strong position on the question and defends it with both intelligence and energy. His opinion is that "the coming music or the past music of any nation can only be based on form and the originality of its composers." The correctness of this statement seems unattackable. A school should only teach form. Melody must be spontaneous. Adaptation is merely application. McArthur says that the only things national in music are its naïve songs and its rythmic dances. "Both are the outcomes of the lives of the people, and in them we find reflected social characteristics and peculiarities."

There may be national forms in music—peculiar phrases and arrangements, repetitions of certain harmonic modulations and avoidance of others—but as an abstract thing music is universal.

McArthur closes his article on this subject with the following lines: "Music is beyond and above all nationalities. The language of the soul—it exists only for those who understand it belonging to no individual races and no sections of people. From the sunny South we have a Palestrina, a Bellini, a Verdi and a Mascagni. From the wild North comes Grieg. The steppes have sent a Tschaikowsky and a Rubinstein, and the fertile plains of France a Berlioz, a Gounod and a Saint-Saëns. As for the giants, Bach, Handel, Beethoven and Wagner, they come to us from the heart of Europe, but they belong to the world. Their great creations are not based on any national melodies. Form gives their music its power, charm and stability; their own genius its greatness and its immortality."

It has become apparent to all those whose business it is to observe the stage that comic opera is in a state of absolute decadence. The list of works of an assumed humorous character set to music of a light and pleasant sort, is one to which additions are made every day. Composers of all countries are prolific in operetta scores. But the results are so unsatisfactory that it is proper to look into the causes of the decline in quality of works of this class.

As an English writer puts it, "What is wrong with comic opera?" There seem to be two evils, that of authorship and that of production, the latter in a measure the consequence of the former.

In the old days of Offenbach, of Herve, of Lecocq, of Suppe and of Genee comic opera had what may be called an art form. The men who wrote the libretto then—the Cremieuxs, the Meilhacs and the Halevys—had brains, wit, humor and style. They were fertile in ideas and ingenious in development. They understood the value of contrasts as a base of humor, they realized the ludicrousness of incongruity and irreverence. Satire and ridicule were weapons they knew how to handle. Their successors have neither thoughts nor plans. Their work is crude and clumsy. As the English writer says: "The librettists are the real sinners. They seem devoid of literary grace and barren of dramatic perception."

The average libretto of to-day has as little rhyme as reason and still less stage effect. To lines awkward and inane the composer must adapt his music. There are no lyrics to inspire him, no situations to stir him. In a despairing mood he gives up the idea of composing and manufactures a lot of tunes and jingles.

The stage manager, finding no dramatic action in the book to suggest stage business, is compelled to devise and develop a scheme of preposterous puppetry. He drills the chorus singers, the coryphées and the figurantes in tricky evolutions, marches and processions, which are as irrelevant as they are spectacular, and trains them in a system of gestures and movements, of which Kiralfy, and not Delsarte, is the inventor. To quote again from the English critic: "Despairing of the mawkish sentiment in the hands of semaphorical actor singers, the stage manager relies on the low comedians to 'work up' the fun that the librettist has carefully forgotten; whereupon bibulous and bulbous kings, palsied court functionaries, tipsy sergeants, sportive innkeepers and the rest of the crazy company become animate with the antics, postures, vulgar pleasantries and imbecile puns of venerable buffo business."

What is needed in comic opera are new librettists—writers who will realize that its *raison d'etre* lies in its plot and the telling of it in musical language, in its ingenuity, humor, vivacity and glow, and that to be acceptable from a logical as well as an artistic point of view it also needs a thread of interest, a strain of reason, and, intermittently, a touch of pathos. Of all stage productions there are few more expensive than comic opera, and the less the inherent merit the greater the necessary outlay. Scenery and appointments have to be lavish, costumes as rich as they are varied, the chorus has to be a large one, there must be troupes of dancers and armies of supers, and before the curtain has risen on the initial performance a small fortune has been sunk. If ever a competent librettist is found in whose text the many composers who have the faculty of writing good music will find inspiration, the playing of dummy bass fiddles and the knotting of the tiger's tails will be relegated to the sawdust ring.

J. M. Hill has sold the "Fencing Master" for $20,000. The purchasers are Col. Henry Mapleson and Fred C. Whitney, of Detroit. Mr. Whitney supplies the money. All the costumes and the contracts are included in the sale.

A new string quartet by Eugen d'Albert, the famous pianist, was played in Berlin by the Joachim Quartet before Rubinstein, Max Bruch, Heinrich Hofmann and others with great success. D'Albert, it is predicted, will become a great composer, this being considered an epoch-making work.

Young performers should apply themselves not only to the mechanical execution of written notes, but they should study the signs of expression which serve to complete and translate the composer's thoughts—signs which are, to a musical composition, what light and shade are to a picture. In either case, if these indispensable accessories are omitted, there no longer exists either effect or contrast, and the eye, like the ear, is soon fatigued with the same coloring and the absence of variety.—*Thalberg.*

Franz Wilczek, the Austrian violin virtuoso, it is said, is to take unto himself a wife, a charming young lady of Pittsburgh, also a violinist, who is to travel with Franz and make his life happy on his coming starring tour and at the same time appear each evening in concert and play violin. She is said to be a very fine artist, a pupil of Joachim, just returned from Berlin. Franz must keep practicing continually or his charming bride may outdo him on his own tour, which begins in October and is pretty well booked up.

P. Robert Klute has returned from a vacation spent in Chester and Chicago. He will receive pupils at his new music rooms, 3024 Easton Avenue.

Miss Dora Miller, the only daughter of State Senator Owen Miller, died on the 10th ult., after a lingering illness. Miss Miller was 17 years of age and greatly beloved.

FIFTY-SIXTH ANNIVERSARY.

The employes of Wm. Knabe & Co.'s piano factory, Baltimore, commemorated the fifty sixth anniversary of the firm by holding a picnic at the Schuetzen Park. The festivities consisted of singing, dancing and ten-pin rolling. The park began to fill up shortly after noon, and at night thousands thronged the enclosure. The Red Line cars were packed and all along the street men, women and children stood at every corner waiting their turns to get aboard.

Delegates from all the German singing societies were present and sang individually and in chorus. Addresses were made by Mr. Charles Keidel on behalf of the firm, by Mayor Latrobe and others. Mr. Keidel read a cable message from Mr. Ernest Knabe, who is in England, in which the head of the firm wished the employes pleasure during the festival and success for the future.

COMING ATTRACTIONS.

The New York Metropolitan Opera Co., under the management of Abbey, Schoeffel & Grau, will very likely give a week of opera here beginning November 13th. The company contains a galaxy of names brilliant in the musical world.

The company includes the following artists, who will sail for this country September 16:

Sopranos—Mme. Emma Eames, Mlle. Angiolini, Mme. Melba, Mme. Lilian Nordica, Mme. Anita Ibles, Mlle. Virginia Colombati, Mme. Sigrid Arnoldson, Mlle. Mathilde Bauermeister and Mme. Emma Calvé.

Mezzo-Sopranos and Contraltos—Madame Sofia Scalchi, Mlle. Olympia Guercia and Mlle. Consuelo Domenech.

Tenors—Francesco Vignas, N. Mastrobuono, Jean de Reszke, Sebastian Montariol, Rinaldi, Fernando de Lucia.

Baritones—Mario Ancona, Jean Martapoura, Edmond Gromschevsky, Jean Lassalle.

Bassos—Ettore Boruechia, Lodovico Viviani, Edouard de Reszke, Agostino Carbone, Signor Cernusco, Pol Plancon.

Musical Directors and Conductors—Signor Luigi Mancinelli and Signor E. Bevignani; assistant, M. Louis Saar; chorus master, Signor Carlo Corsi.

Three of the sopranos are new to this city, Mme. Melba and Mme. Calve come here after having enjoyed many successful seasons at Covent Garden, London. Mlle. Colombati is a young singer, who not long ago made her début in Malta. Of the mezzo-sopranos and contraltos, Mlle. Guercia and Mlle. Domenech are to make their first appearance in this country. Signor Vignas and Signor de Lucia both have excellent reputations as tenors in London, and the former created there the leading part in "Cavalleria Rusticana."

Signor Ancona is one of the leading baritones of Italy, and M. Gromschevsky is a Pole with considerable fame. Among the bassos there will be two strangers, Signor Boruechia and M. Plancon. The latter has been sharing with Edouard de Reszke the plaudits of London audiences. Both musical directors have become famous at Covent Garden. The repertory numbers thirty six operas, including the new ones, "Philemon and Baucis," and "Falstaff," "La Damnation de Faust," by Berlioz, which has only been heard as an opera at Monte Carlo, and "Samson and Dalila," which has never been given as an opera; "L'Amico Fritz," never before been presented completely, is one of the principal operas in the repertory. "I Pagliacci" will also be presented.

The German Imperial Band will be heard in concerts here on the 1st, 2nd and 3rd of November.

The Innis Band will probably give two concerts here November 4th and 5th.

SOME ADVANTAGES OF SINGING.

However much doctors may, and alas! do, differ upon other points, they are practically agreed upon this—that properly regulated singing is more conducive to sound lungs, a healthy condition of the whole organism of the chest and throat, and a vigor and robustness of the "earthly tenement" generally, than anything else at present known.

Another physical advantage of singing is the unusually fine speaking voice of experienced vocalists and vocal teachers. It is very rare, indeed, that a habitual singer has a poor speaking voice, which is only natural where the vocal organs have been highly trained, cultivated and developed. This advantage may not seem much, on the face of it, and yet it is, nevertheless, to be most highly commended to all ministers, statesmen, public lecturers and others who stand before audiences with the idea of instructing, enlightening, or even entertaining them.

It is both lamentable and aggravating to think how many sermons, lectures and addresses, excellent as to matter, are simply thrown away through defect of manner, the main factor of which is, very frequently, a want of carrying power in the voice, and an indistinct articulation and utterance. * * Pantomime gesticulation may not be wanting on these occasions, but the benefit of the "winged word" is chiefly conspicuous by its absence. To tell the truth, this is the one great reason why conferences, assemblies and so on are oftentimes considered tedious tortures, which many well-regulated minds try to avoid rather than encourage.

Intellectually it may fairly be claimed for singing that it almost necessarily involves some acquaintance with its sister art of poetry. * * Of course there is a dreary and mortifying obverse to this otherwise pleasing picture, and there is no difficulty in interposing the objection that this union of poetry with music necessitates the making acquaintanceship of some poetry—Heaven save the mark!—which beyond its inherent stupidity, vacuity, dullness and vulgarity has nothing on earth to recommend it. Of this poetry (?) I will now only trust myself to say that the teacher who, in any way, countenances such abominable trash—the public demand for it notwithstanding—is not only no credit to his craft, but he is doing incalculably more harm than good to the art which he is professing to serve. *John Towers.*

WORLD'S FAIR.

Parties contemplating visiting the World's Fair should take the Wabash line, making direct connection at Englewood Station with the electric street railway, landing passengers at the Sixtieth street entrance (Women's Building) and Sixty fourth street entrance (Administration Building) fifteen minutes to one hour in advance of all other lines, and right in the vicinity of all the hotels near the World's Fair grounds. The Columbian Banner Train leaves St. Louis Union Depot daily at 9 A. M., arriving at Englewood 4:45 P. M., Chicago 5:10 P. M. The Columbian Banner Limited leaves St. Louis at 8:30 P. M. daily, arriving at Englewood 7 A. M., Chicago 7:30 A. M. Baggage checked to Englewood and delivered by special transfer. Ticket offices, southeast corner Broadway and Olive street, and Union Depot.